THE THEATRE OF SCIENCE

ROBERT GRAU

A VOLUME OF PROGRESS AND ACHIEVEMENT IN THE MOTION PICTURE ART

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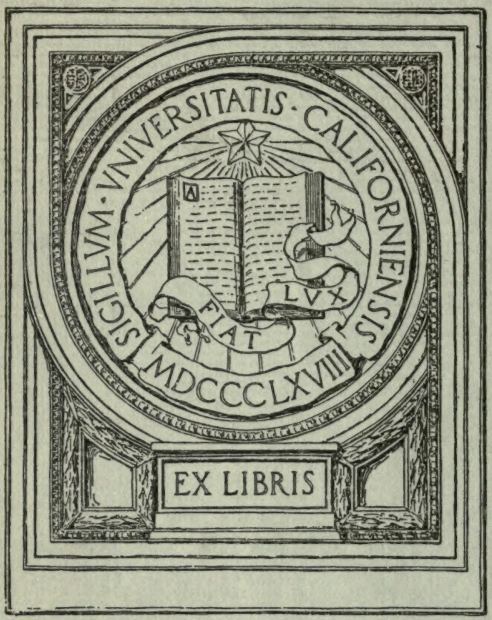

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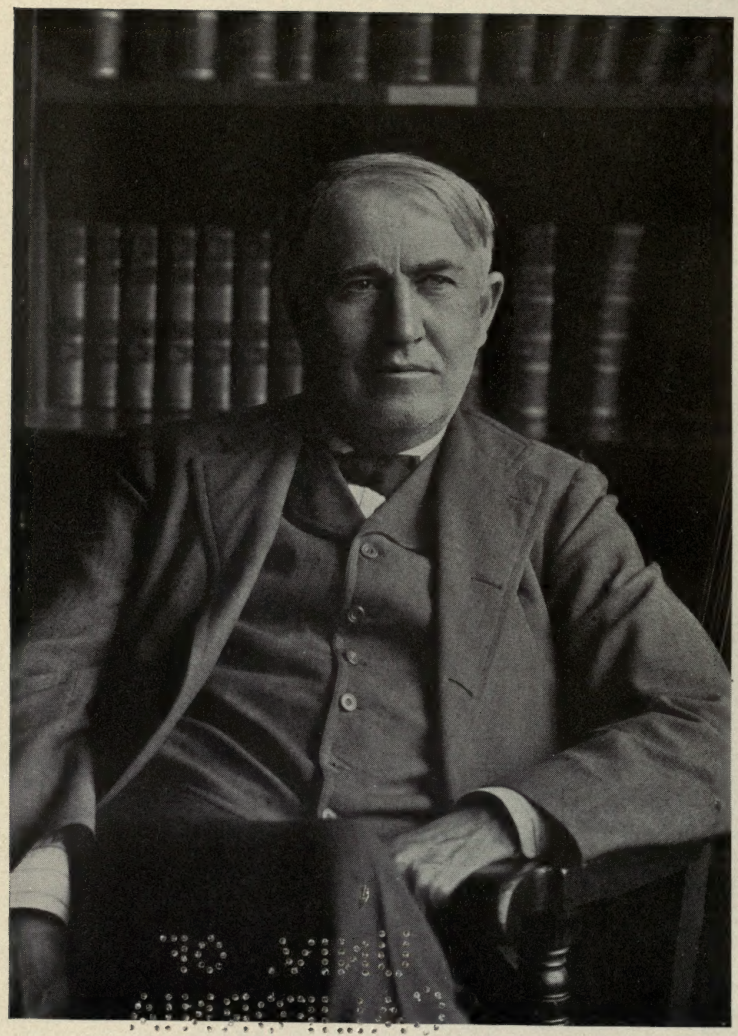


THOMAS A. EDISON

The Father of Moving Pictures as we know them

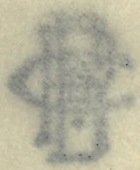
THE THEATRE OF SCIENCE

A Volume of Progress and Achievement in the Motion Picture Industry

BY

ROBERT GRAU

Author of
"Forty Years' Observation of Music and the Drama,"
"The Business Man in the Amusement World,"
"The Stage in the Twentieth Century"



BROADWAY PUBLISHING COMPANY
NEW YORK — LONDON — PARIS
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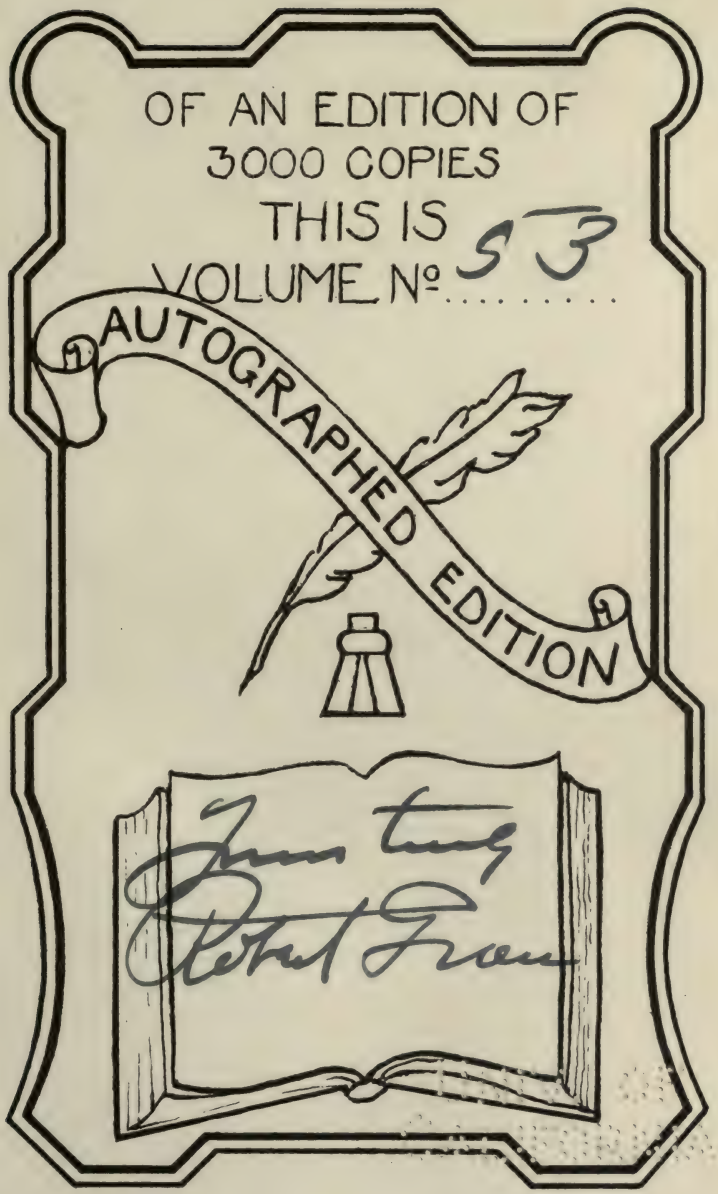
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To
DAVID WARK GRIFFITH,
Whose genius in the perfection of the
Motion Picture Art
contributes significance to this
Volume.

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Prefatory Note

In 1910 the present writer (in the second of this series of volumes) ventured the prediction that the motion picture play would change the theatrical map in this country before 1915.

In that year the productivity of the film studio was still partly of the grade which caused vaudeville managers to rely on it as an effective "chaser." The term "photoplay" had just been suggested by Mr. Edgar Strakosch as a result of an effort on the part of the Essanay Film Company of Chicago to obtain an appropriate classification for its releases then gradually assuming a plane higher than in previous years.

In a later volume published in 1912 the author was emboldened to warn the theatrical producers that their tendency to ignore the influence of the camera man was calculated to hasten the day when catering to the public's entertainment along scientific lines would create an upheaval in theatredom. The following year the number of producers for the speaking stage was the smallest it had been in thirty years, and now all but one of the still surviving play producers have capitulated—the majority affiliating with the established film produc-

ers, others tempting fate alone as film producers.

When the present volume was first planned, "The Theatre of Science" was intended to represent every phase of public entertaining of a scientific order, such as the phonograph, the player piano, the organ orchestra, and kindred productions of a mechanical age; but, while the work was in the process of making, there came the two and three-hour photoplay to the nation's first-grade playhouses.

The film producers stampeded the playhouse zone of the metropolis, erecting palatial temples of science, leasing also the majority of the theatres where the spoken drama had ceased to attract the people as of yore, and finally came the productivity of the film studios of Italy, such as "Quo Vadis?" "Antony and Cleopatra" and "Cabiria." The spectacle of the "dollar" photoplay was now on view, with eleven of New York's high-grade playhouses between Thirty-eighth and Forty-eighth Streets in the camera man's possession.

Therefore the author was persuaded to devote the present volume to the Motion Picture from all of its many angles, this decision being hastened by the amazing developments in the early months of 1914. Moreover, a single volume has been found wholly inadequate to present a fair appraisal of the influence on mankind of this new art in the second decade of the twentieth century.

The author has nevertheless endeavored to select as subjects such productivity of the film studio as is represented by producers, directors, authors and players, though forced to omit many worthy contributions to the general progress in filmdom, a preference being given to individuals whose careers and

achievements present interesting facts not extensively related in the public press.

The space devoted to individuals does not necessarily indicate their status as representative figures in a particular field. Frequently the views of such individuals have been presented at length because of confirming the theories of the author, or else because they touch on vital phases of the Motion Picture art.

The prominence in text and illustrations of particular subjects also is without relative significance —often portraits were unavailable until too late; not a few made such unsatisfactory engravings as to render omission advisable. It is a strange truth that several gentlemen who have solved the greater problems in picturedom have never posed before the camera themselves.

As confirmatory of my statement, attention is called to the group picture revealing W. N. Selig, Harry Lauder and William Morris in the Selig studio at Los Angeles. It was necessary to reproduce the illustration from an issue of the "Moving Picture World," yet this is the only picture of Mr. Selig available. There are not a few celebrities in film-land averse from publicity. Others have figured auspiciously in previous volumes, or their part in the developmet of the new art is so well known as to render lengthy description at this time superfluous.

The author has been impressed with the importance of the present-day motion picture production from the standpoint of its influence on the spoken play. This phase of the unique theatrical situation, together with the belief that stage productions now

providing the greater part of the screen output will tend to inaugurate the more vital era of film productivity wherein the realities of life and productions originating solely in the film studio will predominate, forms the basic theme of the current volume.

ROBERT GRAU.

Mount Vernon, N. Y.
June, Nineteen Hundred and Fourteen.

ALICE JOYCE
Kalem Star

MARGUERITE BERTSCH
Scenario Editor Vitagraph Co.

J. HERBERT BRENON
Who produced "Neptune's Daughter"
(Universal)

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LAST MOMENT ADDENDA

Since the present volume's plates were made, many important changes have developed, as follows:

Carlyle Blackwell has left "The Famous Players" to produce for his own account. The Blackwell productions will be released by the Alco Film Company, of which Alexander Lichtman is the head.—Russell Bassett has ended his long service with the Nestor brand of film to join "The Famous Players" Company.—Mary Fuller, Walter Edwin, Charles Ogle, Mr. and Mrs. C. Jay Williams and Ben Wilson have left the Edison Company to become permanently identified with the Universal brand of films.—Rosemary Theby, Harry C. Myers and Binsley Shaw, long-time Lubinites, have also entrenched themselves under the Universal banner.

The Frohman Amusement Corporation, of which Gustave Frohman is the artistic head, is to produce particularly the successes of the Madison Square Theater. All three of the brothers Frohman are now producing for the screen.—Oscar Hammerstein will present photoplays with adequate musical setting at his new Opera House on the upper East Side.—Werba & Luescher, who direct the tours of "Cabiria" for Harry R. Raver, have already rehabilitated themselves and are once more large factors in the amusement field.—Ethel Barrymore is the first star of the speaking stage to appear in an original photoplay by a famous playwright of the older breed, entitled "The Nightingale," by Augustus Thomas, and released by the All Star Feature

Company.—Lew Dockstader has scored his usual success on the screen in "Dan," by Hal Reid.—Arthur James has succeeded Philip Mindil in charge of the vast publicity and publications of the Mutual Film Corporation, and Mr. Mindil has established a general publicity bureau in the theatrical district.—Don Meanay, long the mouthpiece of the Essanay Film Company, has left that concern and is now in New York in a similar capacity.

By an arrangement between Charles Frohman and Maude Adams, the latter will not act before the camera in any of the Barrie plays.

Considerable retrenching was in evidence in the film industry simultaneous with the advent of the colossal European war, though the prevailing opinion is that the photo playhouse will not be materially affected. The almost instantaneous presentation of "war films" may serve to point out to the manufacturers that the greater function of the motion picture is not that of presenting photoplays. It is a significant fact that while the summer period is admittedly the most opportune for film productions, but two of the countless features presented in New York during this period had a prolonged vogue, namely "Cabiria" and "Neptune's Daughter."

Messrs. Thomas H. Ince and Mack Sennett, famous directors for the New York Motion Picture Corporation, visited the metropolis in July for a confab with the Messrs. Kessel and Baumann. Rumors of strained relations were quickly silenced through the statement of both of the visiting directors that the future productions of the company would be on a scale far beyond previous efforts.

Charles J. Hite, one of the most progressive of film magnates, was killed in an automobile accident in this city on August 22, 1914.

Introductory

THE THEATRE OF SCIENCE

By Claude L. Hagen, Late Technical Director of The New Theatre.

One of our best-known amusement managers, Will J. Davis, high in the councils of the magnates who control the speaking drama and legitimate theatres, has just announced his retirement. In speaking of the current theatrical situation, which we understand to mean the field he is engaged in, he is quoted as saying:—"There is a decided lack in the warmth of feeling that once existed between the business end of the game, the performers, and their audience. To the lack of this, in my opinion, may be attributed the success of the 'movie.'" This will be best understood by those who are familiar with the amusement field for the past thirty-five years. It is scarce twenty years since it was as free as any art or profession. Competition was its life and success; in fact, it was practically in the same condition as we find the moving picture industry to-day. Fires of ambitions were kindled in the earlier days which have withstood the siege of commercialized management. In the "movie" world these fires have been renewed. It is this warmth which

has drawn new managers and wealth to aid science in preserving the art of acting. The lion in his native jungle can do many more interesting and intelligent things than man compels him to do in captivity. His spirit is broken by his condition; so it is with the actor. Life is controlled by two dominant forces—love and fear. The actor who is dominated by the fear of suffering and starvation is not mentally or physically fit to play a love scene that will warm either his managers or their audience. So powerful is this phenomenon of warmth or fascination that it will radiate from a photograph of its possessor.

About the time commercialism seized the dramatic art science had created a light that marked an epoch in the history of art, as important as the Star of Bethlehem did in religion. This light sizzled and spat as it sputtered its importance to the wizards of progress. Its toddling steps in the moving-picture world is history. Wise men saw it and said: "How much?" It cost not much more than tickets for a family to see a successful show. Then they got busy. Studios were erected, directors and actors engaged, and places to exhibit in. The public came and were entertained; and, like the little peach in the orchard, they grew and grew. The Napoleons and Neros of the dramatic world waxed exceedingly wroth; but, not forgetting their love for the dear public which Vanderbilt once said "be damned!" invoked the aid of the authorities to enact such laws as would protect the patrons of their opposition from possible calamity, such as fire, overcrowding, and morals. But the "movie" manager having had a taste of the managerial pie, said: "Good business," and did build temples of amusement so beautiful and perfect they were graft-proof, and filled

them with wondrous music, songs, dancing, and moving-picture plays, and the price of admission thereto was equal in value to that paid by the wise men of the spoken drama for a shoe polish. And the populace did fight for admission to these temples, which were filled to overflowing day and night. Again was the law invoked to aid the song-and-dance monopoly, and they came unto their own, and called the law blessed. In the meantime, science and art were busy; more perfect and artistic became the science pictures, and in proportion thereto came pilgrims who worshiped the magic sheet, as sweet music lulled the tired bodies to rest. Then they returned to their places of abode and gathered all therein and hastened to the temples, that they, too, might worship. And the wise men of the "movies" grew exceedingly rich and did mingle with and brag much to the managers of the speaking drama, one of whom started to growl, just as another one said "Ouch!" and it is believed to this day that this was the origin of the word "grouch."

Soon the S. D. managers were knocking at the doors of the M. P. managers' workshops. They found a beehive of industry. All were slaves, but only of science, art and theatricals, who had found an Elysium in which they worked in self-respect, confident of their position. From their willing minds and happy hearts flowed gems of tragedy, comedy, pathos, and burlesque, all to be acted to the eye of a camera and then given to the light of science to project on the magic sheets of the temples. Said one of the visitors to an employee: "You worked for me once, did you not?" "Yes, sir; and you told me to go to hell. But you see I didn't, sir," was the answer. These moving-picture actors reflect their environment, legal and binding en-

gagements, all rehearsals paid for, Sundays and holidays for home, traveling expenses while absent, and much of their time spent among beautiful and interesting outdoor scenes that form their acting stage.

Is it to be wondered at, with these humane conditions, that authors, actors, and science await the call to "movie" land? Their heart is in their work; they hesitate at nothing to carry out the play in hand. We laugh and cry with them, sympathize with their predicaments, and applaud their heroism. There is no lack of warmth between the business end of the movie game, the performers, and their audience, and therein lies the secret of their success. Lately an attempt has been made to form a film trust. The gentlemen engaged in this affair are pleading with Uncle Sam for more time to prepare their answer; in the meantime, they provide films to any who require them in their business, and will continue to do so. Recently film pictures of a character so offensive they were not approved by the board of censors and prohibited by the police, who arrested the principals, were shown in one of New York's leading theatres, practically following a spoken dramatic production of Longfellow's beautiful poem, "Evangeline." Whether the production of these offensive pictures was a direct attempt to discredit the moving-picture play remains to be seen. But to the credit of the latter it is on record that these films were fathered by the sociological society of New York, mothered by ladies of the reform world, and damned by every decent citizen. Within the very citadels of the chiefs of the speaking drama may be heard the music of the builders' tools, as they mold into form temples for the movie fan to worship in. The dramatic stars of yesterday are vacating the theatres on the

"Great White Way," to make room for the movie, who proclaims something new under the sun. The sizzling, sputtering light of earlier science now beams its mission as silently as did the Star of the East. Its work has just begun. The movie is king. Long live the king!

LITERATURE AND THE MOTION PICTURE—A MESSAGE

By J. Stuart Blackton

In the dual capacity of member of the Authors' League and one of the pioneers in the most wonderful art-science of the age—the motion-picture industry—the writer feels perhaps doubly qualified to throw some light upon a subject mutually interesting to both author and picture producer.

A few years ago, to the uninitiated, "Moving Pictures" spelled little more than pantomime, buffoonery, or sensational catch-penny show device. To-day there are few who maintain this view, and they are the unenlightened; to the vast majority of those familiar with the art and interested in its progress the word is symbolic of things important and far-reaching.

Literature is literally the basic foundation upon which the already gigantic edifice of Picturedom has risen.

Ten or twelve years ago, picture manuscripts were unknown—office boys, clerks, camera operators, any one with an "idea" furnished the material from which motion pictures were produced. Plot was unknown, technique did not exist, and literary and constructive

quality was conspicuous by its absence. But the art developed rapidly. It was found possible to do more than portray outdoor scenes of moving trains and other objects or simple pantomimes with exaggerated gesture à la Française. Methods were discovered and evolved whereby powerfully dramatic scenes could be produced, subtlety of expression in either serious or humorous view could be communicated to numberless people—their emotions played upon, laughter or tears evoked at will—in other words, the motion picture "got across" just as surely as the written or spoken drama —but—without words. The Silent Drama was born.

Classic and standard literature were then reproduced in picture form—Shakespeare, Dickens, Thackeray, Scott, and Hugo became known to millions of people whose previous acquaintance with their famous names was either very slight or non-existing; it was at this stage when literature was combined with the other arts allied in picture production that the real impetus was given and the triumphant onward march of the world's greatest educator and entertainer commenced.

To-day millions are invested in great industrial plants for the creation and manufacture of the wordless drama; thousands of people rely upon it as their maintenance and profession—millions upon millions of men, women, and children all over the world look upon this form of entertainment as their principal recreation and, incidentally, are being unconsciously educated to understand and appreciate the higher forms of art and culture.

Bernard Shaw says: "The great artist is he who goes a step beyond the demand and, by supplying works of a higher beauty and a higher interest than have yet been perceived, succeeds after a brief strug-

gle in adding this fresh extension of sense to the heritage of the race."

There is no doubt that the works of higher beauty and interest accomplished by the real artists in the motion-picture profession have been widely productive of the "extension of sense" above quoted.

All this brings us to the practical purpose of this article—the dissemination among those who write, the intelligence that a new and fruitful field is open for the works of their pens. The short-story writer who gets from one hundred to five hundred dollars for magazine stories can get a similar amount from the picture manufacturers; the authors of international fame, who make thousands in royalties, can make thousands more from picture royalties—and in every case, without interfering with their book or magazine rights. In fact, the greatest advertising a novel could receive would be a preliminary exhibition all over the world in pictures.

Many of the best modern authors have already gone into this field, and many more will, for the day has arrived when, in addition to reproducing well-known plays and successful books, there is a need for big original features, specially written for pictorial presentation.

The motion picture has narrowed the field of the playwright, but there is another and broader pasture awaiting both the play and fiction writer when he has mastered the technique of the "Life Portrayal."

It is the writer's belief that a gripping, compelling story, hitherto unknown and unpublished, properly picturized, and bearing the name of one of the best-known writers of modern fiction, would be a greater success artistically and financially than a revived pop-

ular play or "Best Seller." The words, "properly picturized," emphasized above, are significant.

The motion-picture manufacturer stands to the author in the position of publisher—he needs you—you need him. There are good and bad publishers—you, whose name is an asset, would not deal with a publisher of questionable methods—ergo—when seeking out a market for your work, deal with none but the highest class and best and oldest established motion-picture concerns.

MOVING PICTURES AND A SANE SCHOOL CURRICULUM

By J. Berg Esenwein, A.M., Ph.D.

Editor of Lippincott's Magazine; Author of "Writing the Photoplay."

Five years ago, I printed a plea for a complete moving-picture equipment in every large school house. Today the necessity is even more obvious. The men and women out in the doing, and not merely the theorizing, world know that our schools are crowding the pupils unduly and that some drastic change is needed if our children are to be properly educated and yet not have their nervous systems shattered by the strain. Old John Bunyan solved the problem centuries ago when he placed Eye Gate side by side with Ear Gate as avenues to the mind—we must teach less by books and use the moving picture for educational purposes more and more.

True, educational films are not wanting, at least to some extent. But the next great step forward will be

this: Some live producing concern will gather a corps of experts to prepare several series of films, suited to the various grades, teaching the subject of geography from start to finish. Next, they will provide a series of printed lectures, clear and fascinatingly simple, to to be read by the teacher while the films are showing, day by day. Finally, clear and brief text-books or syllabi will be prepared for the pupils, so that they may have before them the gist of the statements which they have heard in the lectures and seen attractively and truthfully illustrated on the screen.

The same methods must be applied to history, with great pageants prepared by adequate companies to present notable scenes, epochs, customs, and the manner of life of our own and other lands in times more or less remote.

Science, too, in all its phases, must use this adjunct, for it is possible by this new miracle of truth-recording to take the child by the hand and show him nature as it is, as it moves, as it changes—yes, even as it proceeds in its periods of creation, growth, and decay. Other subjects, too, will follow in order.

All these things have already been done in embryo, but they must now be systematized and welded into a workable educational system, so that just as the educational publishing houses come to the school board and the teacher with ready-made text-books and methods of teaching helpfully outlined, so must the moving-picture producer build up the new educational system by preparing not alone the pictures but the accompanying lectures, lessons, text-books, and syllabi to make the pictures a necessity in every school room.

One final word of prophecy: When this is accomplished, geography and history and the laboratory sci-

ences will be taught not only more effectively, because more interestingly, but in one-half the time now required; and then our children will have time to learn how to spell and cipher and read intelligently, and yet play as much as healthy children should.

The tendency and influence to-day in the cinematographic realm is undeniably for better things.

The truly lamentable late date of its arrival is also undeniably due to the shortsightedness of the very men (this without reflection upon those who have given their best efforts in the past) who to-day are scrambling pell-mell over each other, to embark in the very enterprise they so lustily berated in the not far distant past. Their glasses were steamed and their visions dimmed by breath wasted in condemning and belittling the new science of entertainment and instruction.

Men who knew nothing of theatricals, but who perhaps only recognized quick and ready money jumped in, and the stock phrase, "The worst season in years," came stalking in grim reality down the Rialto, up the stairs into the various agencies, and continued its march until it entered the portals of the Holy-of-Holies of showdom. And not until the big interests were handed—in the language of the vernacular—a nicely placed kick in the bank roll, did they wake up.

Then, with one hand on the seat of the pain, they announced, while wildly waving the other, that they were about to enter the "game." It looked easy: Acquire a camera; get some "people" together; adapt some of the threadbare success of the dim and distant past; and the other fellow would be wiped out.

R. HENDERSON BLAND IN THE ROLE OF THE CHRISTUS
Taken overlooking Jerusalem, Palestine

Scene from Kalem's Epochal Production "From the Manger to the Cross." Produced by Sidney Olcott

But the "other fellow" had, during their long spell of sleeping sickness, been obliged to acquire something of a knowledge of showmanship; so that it was only after the expenditure of thousands upon thousands of dollars, and the discarding of old manners and means that finally the very men that should have been the first to recognize the new force were able to make for the commendable advance that is now so evident.

To a great extent, the splendid advancement shown by the various picture interests during the past year is largely due to the entrance of the gentlemen who were so late in arriving, but, having arrived, proceeded to make it known in their truly characteristic way. It it well they are here, for it means that each and all must bend their utmost energies to the production of subjects and spectacles that will, in a measure, overshadow the efforts of the past.

But of one thing all must be certain; great distinction must be made in the method of exhibiting the various subjects, for clap-trap and art will no more mix in moving pictures than upon the strictly legitimate stage. Striking examples of what is meant are to be found in those beautiful uplifting subjects, "From the Manger to the Cross," and "The Miracle." The exact methods that had tremendously enriched the coffers of the various manufacturers of the country, when applied to other productions, sounded the death-knell for these.

One firm, gentlemen of high ideals, are, I know, heartsick over the manner in which one of their subjects, they so generously financed, was released for exhibition. Not from a monetary standpoint, but from the fact that their admirable effort to give something

of sterling merit, was so foully butchered in the hands of those apparently utterly devoid of discerning the difference of placing a biblical subject as against a "Give-me-the-papers" melodrama.

The subject in question involved the traveling of thousands of miles by a large company of artists, much laborious research, and a continuous movement through an arid inhospitable country, to the exact, or legendary spots in which the events in the life of the Savior, as we know them, were enacted.

Be it understood that in Great Britain, so well were the requirements for managing this masterpiece in a reverential and dignified way understood, that not only did the press and pulpit take it up and almost unanimously advise their hearers to see it, but it was, and is now, a common occurrence for a minister of the gospel to ask, or to be asked, to open the exhibition with prayer. And yet this work, a year or more after release date, has yet to be seen upon the screen in many of the larger cities of the United States.

If such elevating and worthy subjects as these, with their great adaptation for the betterment of all mankind, cannot be successfully put before the masses in this country, then the influence of the motion picture is woefully hampered by a stagnation of ideas relative to the handling of them.

But undoubtedly there are men, comparatively newcomers, upon whom we may depend to show the keen, and judicious foresight requisite in placing before the public in a masterly manner the various productions, in a way peculiar to their needs.

Those who have their ears to the ground know full

ON THE GREAT LYBIAN DESERT, UPPER EGYPT

TAKEN NEAR LUXOR, UPPER EGYPT

Produced by Sidney Olcott in Egypt

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well that the cry is for better things, and that the influence of the motion picture is a wonderful and absorbing thing, unlimited, and, as yet, unharnessed.

SIDNEY OLCOTT.

THE PAST, PRESENT AND FUTURE OF THE FEATURE FILM

By Alexander Lichtman

When I look back upon the birth of the feature motion picture, I am impressed by two fascinating facts: First, its humble inception, and, secondly, its phenomenal evolution—for growth is too inferior a word. It was both my fortune and sorrow to be connected with the exploitation of the first pretentious feature film ever exhibited in America—"Dante's Inferno." At that time, a feature was an extraordinary thing—feared by most exhibitors with almost a superstitious dread, and ridiculed by others as an impossible film freak. The picture went out, and if it did not do much more, it convinced the trade that a great and unexplored field lay waiting for the more enterprising and alert manufacturers, some of whom there were even in those benighted days.

From those days to the conception and inauguration of the Famous Players Film Co., of which I became Sales Manager, dates the entire history of the feature film. That concern not only systematically organized the feature-film market of America, but created two innovations simultaneously—the release of a regular program of features, and the presentation of famous plays and celebrated stars in motion pictures. I cov-

ered the country with our dual asset; exhibitors were slow to see its advantages, exchange men were skeptical and cautious; but to-day the feature film represents two-thirds of the total activities of the film industry.

There is some talk extant as to the possible early demise of the feature film; there is no more logic in this theory than there was in the equally general statement some time ago that the motion picture is already an eternal institution, part of life; and the feature will always remain an integral and important factor in the production and exhibition of motion pictures.

However, in the future the feature film will not be exploited in the haphazard manner that has marked its past development. Its future will depend more upon sound business principles than brilliant theories. It will be booked in ways similar in method to vaudeville and theatrical customs.

THE THEATRE OF SCIENCE

The Theatre of Science

CHAPTER I

Probably the crude pioneer production of motion photography with optical illusion was the childhood picture device of half a century ago, called "Zoetrope," or "Wheel of Life." In 1876 "Praxinoscope," an invention of the Frenchman Reynard, was really based upon the "Zoetrope" apparatus, but a cloth screen was used on the stage and a limelight lantern was a part of the equipment. Both of these primitive productions are entitled to be recorded here because of their influence with later inventors, each of whom it seems added something new and constructive up to the time when the Lumière Cinematograph came forth at Keith's Union Square Theatre, in July, 1896, when the real history of moving pictures began to write itself.

Eadward Muybridge in 1871-72, at the suggestion of Governor Leland Stanford, made countless negatives of the famous trotter, "Occident," on the governor's race track in Oakland, Cal. "Occident" was the pride of the governor's heart, and he had Muybridge photograph the mare in every conceivable form. The story is that Muybridge placed 20 cameras along the track

in a row to prove that a horse has always one foot on the ground when trotting very fast. To demonstrate this Muybridge took a series of snapshots. The threads stretching across the track were broken by the mare as she went past them, each thread releasing the spring of a camera, thus making countless negatives which when riffled with the thumb revealed the horse practically in motion.

It appears to be an accepted fact that Muybridge's achievement was the basis for the inventions that first produced motion pictures; in fact, the Oakland experiment was widely heralded and attracted the attention of the great animal painter, Meissonier, who saw the Muybridge photographs through the courtesy of Governor Stanford, who was then in Paris on a visit. These photographs were first inspected individually, then by means of a spool or wheel (practically an adaptation of the "Zoetrope"), were whirled into motion, practically becoming a moving picture.

All the photograph experts of the world were soon "on" to the possibilities. In England Acres, Greene, Paul, Evans, etc. In France, Lumière Frères, Dr. E. J. Marey and others "got busy."

Dr. Marey in 1882 invented what he called a "photographic gun," and with it studied the flight of birds. In England in 1885 W. E. Greene had a public display of figures in motion, photographically, and so great was the crowd in front of the windows of his Piccadilly store that the police forced Greene to take the novel exhibit out of the windows.

Dr. Marey's camera was unquestionably the lead to the latter-day cameras. Sebert, Soret (of Geneva), and Anschütz (of Berlin) improved upon it. Anschütz's improvement was called "the Tachyscope," and it was

exhibited in London on the Strand near Chancery Lane for a short period, but to no profit.

In all these efforts to perfect motion photography, the inventors were baffled by the necessary use of glass plates. Gelatine was tried, then grease-proof paper, and a gelatine emulsion. Reverend Dr. Hannibal Goodwin (whose part in the evolution of moving pictures is the subject of another chapter) came upon the scene in 1887; but before that George Eastman in 1885, aided and abetted by his colleague, Walker, evolved a flexible film that several years later was utilized by Thomas A. Edison for his primitive "Kinetoscope."

The Kinetoscope got into its first stride about 1893 (World's Fair year). It was, of course, a penny-in-the-slot machine (though a nickel was charged in Chicago, where the writer first had a "peep"). One saw the moving photographs quite crudely, yet it is not likely that the Wizard of Menlo Park was much impressed at that time with the possibilities of the invention which, it must be recorded, was the first actual demonstration of motion photography for profit in America.

For one thing, the subjects depicted in the slot machines were often suggestive, and if there is one Edison policy more insistent than another it is a demand for clean subjects; hence it is thought now that Edison did not in 1893 foresee the vogue of moving pictures; in fact, he told the writer as recently as four years ago that the reason he did not take out a patent for Great Britain was because he had no idea that the pictures would become a craze at the time the Kinetoscope was first revealed.

The Kinetoscope, while attracting worldwide pro-

fessional interest, made no important impression on the larger public; its use was confined to the penny arcades, but for these it was indeed a profitable magnet. Moreover, not a few of the present-day millionaires in the amusement world, such as Marcus Loew, were first drawn into the moving-picture field which has so enriched them by the financial results attending the exploitation of the primitive Edison device in penny arcades.

Many foreign inventors were in Chicago, exhibiting their wares during the fair. Among these were two Greeks, who told Robert W. Paul about the Kinetoscope, that they had purchased a machine and intended to use it in a penny arcade. Paul was in London when they reported to him that he (Paul) should investigate its possibilities for improvement. Paul found that he could duplicate the Kinetoscope without patent interference, and this he quickly proceeded to do; but the public failed to respond.

It is now a question of close figuring as to who was first in the field with real moving pictures exhibited in auditoriums in the manner that has since revolutionized public entertainment. Mr. Talbot, in his volume, "How Moving Pictures Are Made," of which I read reviews in the trade press, claims that in the early months of 1895, Paul and his fellow mechanics ran a real moving-picture film 40 feet long and produced a picture seven feet square. Newspaper records show that in February, 1896, Paul's apparatus (then called the Theatrograph, and later the Animatograph) was first publicly demonstrated at Finsbury, England, at the Technical College.

On February 28, 1896, it was again shown in the library of the Royal Institution. The film shown in-

cluded "A Rough Sea at Dover," and "A Shoe Black at Work in a London Street." The late Sir Augustus Harris (one of the greatest showmen of the nineteenth century) heard of Paul's success and at once booked his exhibition for the London Olympia, where it opened on March 25, 1896.

Meanwhile, Edison, of Orange, N. J., and the Lumières, of Paris, were not idle. As recorded in previous volumes, the Latham Eidoloscope and the Edison Vitascope, two faulty—yet vastly superior to the Kinetoscope—devices, were first exhibited at Keith's Philadelphia Vaudeville Theatre under the management of Phillip F. Nash, now an officer of the United Booking Offices. Although the Edison films attracted the public fairly well in Philadelphia, there was little demand for either machine, and in the same year (theatrical season of 1895-96) the writer saw at Koster & Bial's, in New York (present site of Macy's stores) a still further development of the Edison device, again called "The Vitascope."

The pictures as shown on the screen were of about one minute's duration; bulky, proportionless, and so imperfect photographically that wholly apart from the almost intolerable flickers there was considerable resentment expressed in the press, and it was here that "the chaser" became a byword with vaudeville people as meaning that the films were calculated to drive the audience out of the theatre when an exodus was desirable.

While Paul was developing his many-titled apparatus, the Lumières coincidentally, it is claimed, were laboring along the same lines. It is hard to say whether the French firm and the Englishman were being "tipped off" to each other's activities. When Sir

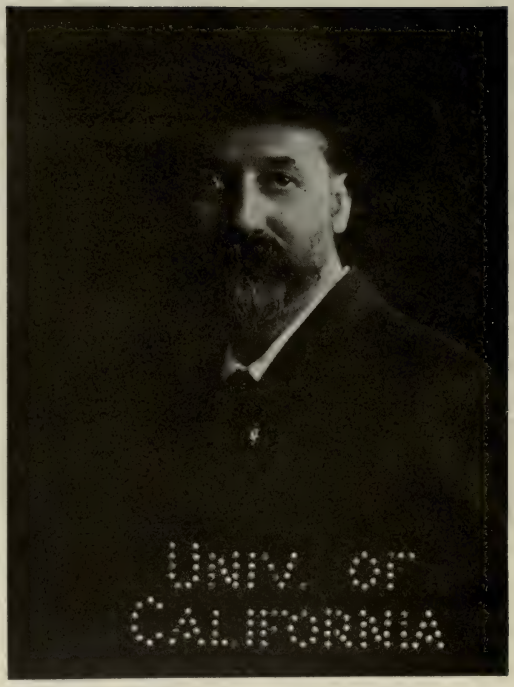
Augustus Harris was negotiating with Paul, he told Paul that he had heard of a similar machine in Paris. Paul expressed profound surprise.

The Lumières' invention was called the Cinematograph, and the exhibition resulting from the outset of its advent as an amusement attraction was hailed everywhere as a genuine sensation. It was simpler, more accurate, and immeasurably more scientific than Paul's Animatograph. The latter had easily scored a popular success, both at the Olympia and the Alhambra in London before the Lumières' Cinematograph was revealed to an astonished London audience at the Regent Street Polytechnic under the direction of Herr Trewey, in April, 1896.

Trewey will be recalled by many readers of this volume as a famous impersonator and shadowgrapher, who even in the late 80's was accorded as high as $700 a week in the variety theatres of this country. It was Trewey's photographic instinct that drew him to investigate the merits of the existing apparatus, and he cast his fortunes with the Lumière invention unhesitatingly, securing the English concession.

The Lumière machine, as far as I am able to discover through diligent inquiry while abroad, was utilized for exhibitions in Paris stores (where auditoriums seating about 200 persons were constructed) several months before Paul gave his first London exhibit. I do not know how Thomas A. Edison felt when the cables heralded the commercial success that the foreigners had made with the Wizard's practically discarded Kinetoscope as the basis for their achievements, but undoubtedly he was now aware of the importance of his own invention, for it was after the London news of Paul and Lumière's triumph that the Vitascope was intro-

J. AUSTIN FYNES
Who exploited the Cinematograph in 1896



ALFRED H. SAUNDERS
Colonial Film Co.

Two Pioneers of a Primitive Era of the Film

duced, as previously stated, in Philadelphia and New York.

News of the photographic excellence of the Cinematograph was first fully made known to American showmen through that always authoritative publication, the "London Era." A studious reader of this weekly theatrical paper was J. Austin Fynes, a man who did for vaudeville more than he has ever been credited with and to whom I honestly believe is due the greater credit for what his influence was in introducing moving pictures to the New York public with fine discernment, rare showmanship, and a complete grasp of what the attraction really signified.

The many now wealthy magnates of the film industry probably have never given men like J. Austin Fynes, his brother "Jack" (peace to his ashes!), and John J. Murdock, a second thought when as a result of their pioneer efforts in different stages of the development the trail was blazed for those who could see the road to fame and fortune.

When Fynes read the eulogistic report in the "Era" based upon the triumph of the Cinematograph in London, he was intensely interested. Fynes was then the manager of the Union Square Theatre. He had seen the primitive exhibits in the Keith Theatre in Philadelphia, and believed that in the Cinematograph a tremendous permanent attraction might be obtainable for the Keith houses.

In the light of after years' development, and the vast influence of the Cinematograph in the amusement field in America, it is of importance to state here that Fynes bethought himself to dispatch a lengthy cablegram to Lumière Frères at their Lyons factory, and it so happened that the late B. F. Keith was on the eve of

sailing for a long pleasure tour abroad, and as he boarded the steamer he was handed by a messenger in Keith uniform a letter from Fynes, in which the facts relating to both Paul's and Lumière's machines were set forth, with the suggestion that the French invention appeared to be the best and could probably be seen personally by Keith on his arrival in Paris.

Keith did see not only the Lumière machine and its producing capacity, but he went to London to see Paul's also. Keith discovered that the Lumières had already sold the American rights to W. B. Hurd, and that the latter had just sailed from Liverpool for New York to arrange for the exploitation of the novel attraction. Incidentally, it is of interest to state that while Keith was interviewing the Lumières and Paul, Harry Brunelle, then as now F. F. Proctor's booking agent, was on the ground in Europe; but the story is that Brunelle got a wrong "tip" which took him to Berlin.

Keith cabled to Fynes that Hurd was on the ocean, and Fynes met the steamer. The well-known secrecy with which the Keith business procedure is conducted was never so effectively enforced as in this instance, the result being that after a demonstration by Hurd, Fynes signed a contract by which a weekly payment of $350 was granted to Hurd for each theatre in which the Cinematograph was exhibited. This was, in fact, the inauguration of the moving pictures as a theatrical attraction of importance, taking place in July, 1896.

At this time the writer had just returned from Europe, where he had been exploiting Loie Fuller, the dancer, and it was my wont to visit Fynes almost daily, also attending the performances at the Union Square

as frequently as twice a week; hence I am enabled to state authoritatively the comparative effect of the Cinematograph on the Keith patronage, which up to this time was only fair—a weekly gross of $3,500 constituting the average at the box office.

But as a result of what was the best conducted advertising campaign I had ever observed, the Cinematograph opened to capacity, selling out three times the first day. Fynes was in sole charge of the campaign, and the money he spent for newspaper advertising and the Patti-Bernhardt manner in which he heralded the new attraction attracted the attention of showmen all over the country. The general impression at the time was that Fynes' advance confidence in the Cinematograph and the high-grade exploitation of it for months afterward entitled him to almost as much credit as was naturally given to the Lumières alone.

In a rapid space of time the Cinematograph was placed in nearly all of the vaudeville theatres of this country. The happy possessor of the American rights, W. B. Hurd, had acquired quickly a small fortune; but he was not a showman, and eventually he lost the confidence of the Lumières.

Things began to happen now, though even in the face of the Union Square Theatre increasing its weekly gross receipts from $3,500 to $7,000 a week, no real craze developed. The photography was excellent, but the films were not extremely interesting, usually military evolutions and "the chase." Yet I can say that the effect of moving pictures then on the public was truly remarkable. Would that the illusions achieved eighteen years ago were yet the same! The truth is that many persons believed that if they would go back on the stage they would see those depicted on the

screen (in the flesh). Perhaps even to-day this view is not wholly eliminated, but the ill-advised release of films "showing how moving pictures are made," as described elsewhere in the volume, is calculated to destroy more than one cherished illusion of the moving-picture patron.

Shortly after the Union Square Theatre success, Rich G. Hollaman, of the Eden Musée, a man whose name will be written high in film history, came upon the scene, establishing in the Musée Auditorium a theatre where hourly exhibitions of moving pictures were offered. This was seventeen years ago; yet save on Sundays there has not been a day in all these years that this policy has been deviated from. Hollaman called his machine the Cinematograph, though it was not the Lumière device which was used there all these years.

To this day the Eden Musée continues to exploit the Cinematograph, though the idea is that this is the American machine of that name. But the truth is that Hollaman had in his employ practically from the outset Edwin S. Porter and Francis B. Cannock, the two greatest American operators of that day, and perhaps of to-day also; though both have become famous and potent in the industry, as related in another chapter.

Porter and Cannock, in association with Hollaman, in 1910-11 introduced the Simplex machine, and all three have made a great success of the enterprise.

As for the Eden Musée, it is held to-day among the higher grade film interests as about the very last word in the presentation of moving pictures, and Richard Hollaman's influence otherwise has been wholly uplifting, he being invariably the first to undertake experiments with educational films and persistently giving his time and contributing financially to altruistic

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EDWIN S. PORTER
Technical Director Famous Players Film Co.

One of the Great Geniuses of an All-compelling New Art

TO AVOID
OVERDUE FINES

and public-spirited enterprises wherein co-operation of the money-mad interests of the industry was entirely lacking.

The Cinematograph (Lumière's) remained at Keith's theatres for a prolonged run, during which period the Edison Company came forth with a vastly improved machine (the Vitascope being absolutely unrecognizable in the newer production). Oddly enough, the new Edison apparatus was called the Kinetoscope, the name given to the slot-machine device.

It was about the same time that the new Kinetoscope was placed on the market that the American Biograph was brought to Keith's to succeed the Cinematograph. The Biograph was the invention of Hermann Casler, of Canastota, N. Y. Associated with Casler was Henry N. Marvin, now one of the big factors in the industry, and the first film magnate to become a box holder in the Metropolitan Opera House.

The Biograph created a perfect furore. To this day, save for the newly discovered advances which the camera man has gradually fallen heir to, no better projection than that accomplished with the Casler machine sixteen years ago has been witnessed. Immediately the Biograph became the most compelling attraction available to showmen. Yet the price charged for the service kept dwindling until $50 to $75 a week was gladly accepted.

It was discovered, too, that the Biograph as originally conceived was not adaptable to "commercial" work, and the mechanism and the productions were greatly altered for a readier service.

And now came a lull for more than three years. In the vaudeville theatres the moving pictures lost their vogue. It is only a truth to state that they were used

as "the chaser," between 1898 and 1900, and it was quite common for the films to be placed on the program unexpectedly when the crowds awaiting an entrance were overwhelming. The very sight of the now magic sheet was the signal for an exodus.

In many theatres the pictures were put on last on the bill. The effect of this policy was to be observed in the Corporal's Guard remaining for their exhibition. The vaudeville managers in those days were more reluctant than now to "can" (cancel) performers. Instead, the punishment meted out to them was to be placed on the bill "after the pictures," a degrading distinction which served to humiliate and cheapen the unfortunate ones—in fact, to be relegated to "follow the pictures" was regarded as even more injurious to the artists than to be programmed for the "Supper Show," a relic of the days of the continuous performance, now practically extinct.

In the early days of photography, of which moving pictures are only a branch, some abortive attempts were made to produce animated pictures on glass plates. It was therefore recognized at the start that success was to be achieved only with a thin, rollable, transparent, continuous strip, which would carry the photographic image, both negative and positive—in other words, a flexible, endless belt substitute for glass. Manufacturers worked very assiduously to obtain such a photographic support, and photographic societies all over the world offered prizes and encouragement to stimulate discovery and invention in that line, but without success. Shaved celluloid was experimented with, but celluloid, or parkesine, as it was first called, would not do. Skin formed by flowing regular photographic

collodion (nitrocellulose dissolved in ether and alcohol) was an utter failure.

In 1887 there appeared on the scene a stalwart, white-haired, erect, unassuming American clergyman, by name Hannibal Goodwin, of the House of Prayer, Newark, N. J., claiming that he had discovered the much-prized secret. He proved it conclusively to Mr. Washington Irving Adams, of the Scovill & Adams Company, pioneer manufacturers of photo supplies, and to Dr. Charles Ehrmann, head chemist of the company. Dr. Goodwin's film was not celluloid, neither was it photographic collodion skin; yet it was both, plus something that no one else had ever been able to discover. This fine distinction did not help Dr. Goodwin in the Patent Office, and he did not improve his chances very much either by submitting samples of his product to different photographic manufacturers prior to his claims being allowed by the Patent Office. The Goodwin application encountered untold vicissitudes in the Patent Office, not the least of which was an interference proceedings with Reichenbach, the chemist for the Eastman Kodak Company. The Reichenbach-Eastman application did not reach the Patent Office until long after Goodwin filed his claim. Nevertheless, he was deprived of his patent for eleven years; indeed, to get his patent issued at all, he was forced to appeal to the Examiners-in-Chief, who unanimously decided in favor of the Goodwin application.

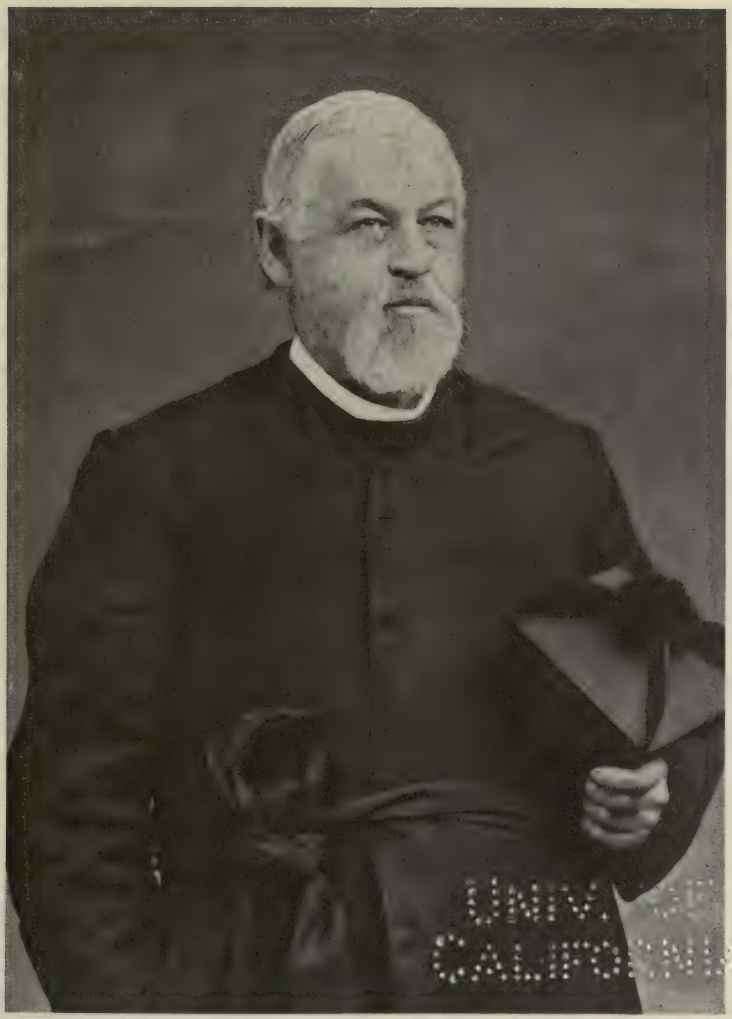
The United States Circuit Court of Appeals, Judges Lacombe, Coxe and Ward sitting, in its opinion affirming the decree of Judge Hazel for the District Court of the United States, made this sad commentary: "Truly an extraordinary and deplorable condition of affairs! But who was to blame for it—Goodwin, or

the five examiners who improperly deprived him of his rights during these eleven years?"

When Goodwin finally got his patent, he had exhausted his small financial resources, as well as those of his friends. It was then that the Ansco Company, through its predecessors, came to the rescue of Goodwin's rights. The result was the Ansco-Goodwin film, made by the Goodwin Film & Camera Company, and marketed by the Ansco Company. The Goodwin Company thereupon entered suit for infringement against the Eastman Kodak Company on December 15, 1902, and it took ten years and eight months to take testimony and secure a first decision in the District Court. The delay was not due to the District Court, which did its duty by according swift justice—as evidenced by the decision of Judge Hazel—but to the taking of testimony. The decision of Judge Hazel in favor of the Goodwin patent was shortly afterward affirmed by the United States Circuit Court of Appeals.

The Eastman Kodak Company has made a settlement after these twenty-six long years of litigation. The substantial cash payment made by the Eastman Kodak Company is in lieu of past damages, and covers a license permitting them to continue to manufacture cartridge films, pack films, and moving picture films under the Goodwin patent and process. In other words, this settlement which raises the widow of the Rev. Hannibal Goodwin—a woman past eighty-six years—from a position of comparative poverty to one of affluence, also permits the Eastman Kodak Company to manufacture film under the Goodwin patent and without infringing the rights of either the Goodwin Film & Camera Company or the Ansco Company.

To give an idea of how impossible it is to manufac-



THE LATE REVEREND HANNIBAL GOODWIN

Who after twenty-six years of litigation, succeeding his demise, is accredited as the genius who solved the greatest problem in the evolution of moving pictures

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ture a film that does not infringe the Goodwin patent and process, I quote from the decision of the United States Circuit Court of Appeals:

"Claim 10 covers the film support as a new article of manufacture, and the other claims cover the process by which the pellicle is produced.

"An examination of the first claim will demonstrate sufficiently the various steps of the Goodwin process for making a transparent, flexible, photographic film pellicle. These are:

"1. Dissolving nitrocellulose in a menstruum containing a hygroscopic and a non-hygroscopic element, the latter being of itself a solvent of nitrocellulose and of slower volatility than the former.

"2. Spreading such solution upon a supporting surface.

"3. Allowing it to set, dry, and harden by evaporation.

"4. Spreading a photographic, sensitive solution on the hardened film.

"5. Drying the film."

It is well to bear in mind that the user, the seller, as well as the manufacturer of an infringing article, are liable for damages.

The Eastman film, in view of the settlement, and the cash payment made by the Eastman Kodak Company covering a license under the Goodwin patent, is as free of any question of infringement of said patent as is the Ansco film, manufactured by the Goodwin Film & Camera Co., that has always been, and is the owner of the Goodwin patent.

Here we have the amazing spectacle of justice retarded for many years but finally demonstrating its relentless force. The Ansco Film Company's part in the

future of the industry is indicated by announcements in trade issues wherein a policy insistently demanding respect for its legal rights has been proclaimed. A few days after the settlement with the Eastman Company a dividend of 100 per cent. on the capital stock, involving nearly two million dollars, was declared by the Ansco Company.

Indirectly due to the activities of Archie L. Shepard and William J. Gane, who were financed in their New York City operations by Felix Isman, the "Nicolet," or five-cent store theatre, came into being, and this was a movement inaugurated in 1905-06 with an impetus so vigorous that to attempt to point out the pioneers will naurally cause much contradiction; nevertheless, the writer is enabled to recite this all-important phase of the camera man's progress with such accuracy and fairness as the complex character of the innovation permits.

"Big Bill" Steiner claims there were "Store" theatres nineteen years ago where motion pictures were exhibited. He conducted one himself in Chicago in 1902. William T. Rock claims that he conducted one in New Orleans in 1896, but the big movement began in 1905.

The "Store" theatre, where a continuous show of moving pictures was presented at a five-cent admission price, as far as can be ascertained from careful research, was first launched in England, where T. J. West is credited with extensive operations as early as 1904. Moreover, returning Americans stated to the writer that in Berlin an industrious "Yankee" whose name now escapes me was operating a chain of confectionery stores in which moving-picture shows were given

FELIX ISMAN

The first to invest his capital in Exclusively Moving Picture Theatres in New York City and Philadelphia

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LOS ANGELES

in the ice cream parlors, with tables and chairs sufficient to accommodate two hundred patrons. One had to purchase what was called a "refreshment check"—costing one mark—before entrance to the parlors was permitted.

In July, 1904, the writer made a fast trip abroad, going and returning on the same steamer. While waiting for a train at Shrewsbury, England, I took a stroll with Mrs. Grau, when it occurred to us that it would be well to telephone to Madame Patti (where we were to spend two days at her Craig-y-Nos castle in Wales) of our safe arrival. Entering what appeared to be a restaurant, we were confronted by the unusual sight of by no means inferior moving pictures flashed on the screen while the guests were dining. No admission price was charged, and there was a large platform near the entrance where non-diners could stand without being obliged to purchase any food.

Herbert Miles of the Miles Brothers of New York and California (one of the earliest moving-picture concerns in the country and active factors in every phase of the industry almost from the outset of the evolution) was operating vaudeville theatres in the far West in 1905, and it is certain that he was one of the first in the field in that part of the country to run a nickel store show.

In 1906 Harry Davis of Pittsburg, one of the pioneers of vaudeville as we know it to-day, who has been first invariably to launch novelties in the entertainment line in that city, discovered that he had an unused portion of the ground floor of one of his playhouses on a main street, and he constructed there a bijou auditorium with what is believed to have been the forerunner of the "Nicolet," in that nearly all of the thou-

sands of store theatres that came afterward were apparently modeled after Davis' unique idea. It is also worthy of note that the financial success of the Davis innovation was so great that it awakened the vaudeville managers of the country to the necessity of entering this new field in one way or another, or else be confronted with endless competition, for vaudeville in that day was not yet given at high admission prices.

In February, 1906, J. Austin Fynes, in association with Charles S. Kline, opened at No. 35 West 125th Street the first "Nickelet" picture show in New York City. Kline had previously (July, 1905) operated a five-cent "store" show in Paterson, N. J. Both Fynes and Kline admit that they got their idea from Harry Davis' success in Pittsburgh, and Fynes frankly told the writer that he personally went to Pittsburgh at the suggestion of the late B. F. Keith (for whom he was then acting in a confidential capacity) to look over the Davis place.

The "Nickelet" or "Nicolet" (as both titles were used) was an instantaneous success. Fynes with characteristic generosity spread the good news widely among showmen by opening the first "Nicolets" in New Haven, Jersey City, and in The Bronx. These were all rather pretentious places of their kind, and until the regular theatres were utilized a well-conducted Nicolet, even with a 300-seat limit as to capacity, was easily good for $200 to $350 a week profit.

Marcus Loew, William Fox, and Sol Brill, of Moss & Brill, were among the earliest to enter the "Nicolet" field. Loew was operating penny arcades in 1905-06, and interested in slot-machine parlors in New York, Cincinnati, and Covington, Ky. He had a penny arcade diagonally opposite to Fynes' Moving Picture

"Nicolet" on West 125th Street, and Loew observed that the crowds that were wont to come to his place to spend their coppers were flocking "en masse" to the "Nicolet" across the street.

Within a month Loew dismantled all of his penny arcades and transformed them into moving-picture shows, with the auditoriums a little more commodious than those first in the field. Success was truly remarkable. Loew saw a great future for himself, and he began to expand in every direction. The first big move he made was to organize the People's Amusement Company. Adolph Zukor was heavily interested in film shows, the latter having prospered with his store shows the same as Loew. Then followed the Marcus Loew Theatre Movement, which converted almost instantaneously a half dozen or more of New York's unsuccessful playhouses into gold-laden temples of the silent drama. The career of Marcus Loew is beyond doubt the most extraordinary in the history of the theatre. Six years ago he was unknown. To-day he is the actual head in sole control of the largest number of theatres, most of which he owns outright, that were ever under one management. In 1914 Loew purchased the twenty-seven theatres owned by Sullivan & Considine, the deal involving several millions.

But Marcus Loew's success is not altogether due to opportunity, rather is it to be attributed to a dominating yet ingratiating personality and the gift of creating capable executives in the first place and rewarding them as they have shown capacity. These qualities explain the amazingly meteoric careers of the brothers Schenk and David Bernstein, who six years ago joined Loew at a clerk's salary. All three are to-day wealthy, with annual incomes of prodigious proportions. Yet

they will admit this condition is due to Loew's generosity and appreciation; but Loew does not look at it that way. He feels that he has been wholly justified in granting to his loyal aids everything he has meted out to them, and states further that he would gladly welcome a few more Schenks and Bernsteins.

William Fox was a performer of the kind who fifteen to twenty years ago were wont to "play dates" in the vicinity of East 14th Street (the locale where Fox made moving-picture history a few years afterward). I recall when the late Cliff Gordon and Fox were prime favorites in Clarendon Hall on East 13th Street, where, under the name of Schmaltz Brothers, they commanded a weekly honorarium of $25 jointly. Fox is credited with opening the first "store" theatre in Brooklyn. Also he is believed to have been the first to combine moving pictures and vaudeville in the manner that became the foundation for the prosperous chains of theatres all over the country with a similar policy.

Fox at one time had three large playhouses on East 14th Street, all presenting moving pictures, with a combined rental for the three of about $200,000 annually. To-day his activities are almost beyond calculation. Besides a score or more playhouses, some of which he erected in the last three years, Fox is at the head of film companies galore, and is about as great a factor in the industry from its manufacturing and distributing sides as from the exhibiting.

Fox and Brill, like many more successful film magnates of to-day, hailed from New York's East Side. The two were originally partners when both began operations, but later Fox, like Loew, decided to go it

NICHOLAS M. SCHENCK
General Manager Loew's Theatrical Enterprises

JOSEPH M. SCHENCK
General Manager Loew's Booking Office

MARCUS LOEW AT WORK

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alone. It was then that the firm of Moss & Brill was formed.

It was "Jack" Fynes—now passed away—who first saw the importance of moving pictures as a vital part of the programs of the vaudeville theatres, and it was by intelligent handling of the F. F. Proctor houses with this policy that eventually determined the firm of Keith & Proctor (now separated) to give an entire program of pictures at the 23d Street Proctor house, where "Jack" Fynes' methods were so productive financially that the Union Square followed suit, and in short order both Keith and Proctor individually and as a firm reduced their vaudeville commitments and enlarged and expanded their moving-picture operations, with a final result so successful that it is conceded that a large portion of the Keith and Proctor fortunes is due to the camera man and his productivity.

CHAPTER II

While a single volume is wholly inadequate to reveal the scope and immensity of an industry which, while the work is in process of preparation, is expanding to overwhelming proportions, the author hopes to present as typical illustrations of the general progress in film institutions, a description of those representative organizations which inaugurated their activities in the earliest days of motion picture exploitation, and of these the Vitagraph Company of America is, indeed, a remarkable example.

Starting, like many others, exploiting merely its apparatus, it is but fair to state that following the vogue of the Cinematograph and Biograph, and before the period when every vaudeville theatre was wont to give its own name to the projecting machine, the Vitagraph was in more general use, at least in the East and North, than any of the countless 'graphs and 'scopes which for nearly ten years were exploited in theatres, museums and wherever public entertainment was a factor, and long after the period when players from the regular stage entered the studios and changed the entire output on the screen, the Vitagraph was still feat-

WM. T. ROCK J. STUART BLACKTON ALBERT SMITH

The Great Triumvirate of Picturedom Vitagraph)

ured in the best Metropolitan vaudeville theatres; in fact, I believe that Hammerstein's Victoria Theatre did not cease to exploit the Vitagraph as a regular number on its programs until long after the advent of photo-plays.

The growth of the Vitagraph organization is but a tribute to the prolonged team work of three pioneers, Messrs. Blackton, Rock and Smith. The former I recall in the early days of refined vaudeville, when he came forth with an artistic offering clearly over the heads of the vaudeville patrons of that day. Rock was one of the very first to go about the country exhibiting motion pictures in halls, stores and tents; as early as 1896, when the Cinematograph was astonishing New Yorkers at Keith's, Rock was coining money in New Orleans. A little later in New England, so the story goes, Rock affiliated with the local manager of a small town "op'ry house." The two did not get on long together. The local manager could not see any future in exhibiting films, so he went back to the town where he had his "op'ry house," and Rock, possessing the showmanship instinct, determined to go it alone, while the "op'ry house" manager, when last heard of, was yet in his native town, though the lure of the camera was so persistent that he abandoned the stage and, like hundreds of others, solved the problem of attracting his public by the now-accepted mode, which has converted more than ninety per cent. of New England's regular playhouses into dividend-paying institutions. But Rock looked longingly on the big metropolis. His two years of exhibiting about the country had not only enriched him beyond all expectations, but had convinced him that the time was ripe to

enter the manufacturing side of the industry on a large scale.

In the meantime, Messrs. Blackton and Smith, who had been lyceum entertainers from 1894 to 1896, were interested in moving pictures in a small way. Both were experienced along lines which enabled the two to grasp the opportunity that they felt was clearly at hand. Albert A. Smith, like J. Stuart Blackton, was something of an artist, much interested in photography, electricity and mechanics, and as several projecting machines, mostly inferior, were already on the market, Smith was emboldened to build a machine that would project pictures on the sheet. This, he confesses, was crude; so to hasten his plan, Smith acquired several of the projecting machines already on the market, and adapting to them a device which he had invented to reset the picture when the film had "jumped" (one of the early troubles of the exhibitors of that day), and demonstrating the success of the improvement, early in 1897, Messrs. Smith and Blackton started the Vitagraph Company in a Nassau street office building.

Rock was exhibiting his Vitascope long after the Vitagraph Company was launched. In 1899 he came to New York and started a competition which threatened the future of the Vitagraph; the latter had in 1899 become almost a monopoly, and Rock's breaking in with his Vitascope was looked upon by Blackton and Smith as a serious menace to the structure the latter had reared.

One night, at the corner of 125th street and Third avenue, the three pioneers met, and as a result of this impromptu meeting, the triumvirate which to-day stands at the top of moving picturedom was formed.

JOHN BUNNY

ANITA STEWART

EARLE WILLIAMS

CLARA KIMBALL YOUNG

Four Vitagraph Stars

Here were three men, all showmen, each possessing technical knowledge of the craft from different angles, and each had already accumulated a bank account; hence in the Nassau street office in 1899 the Vitagraph Company began the expansion which, after fifteen years, has assumed such vast proportions that one may only conjecture an estimate as to the total valuation of its world-wide holdings. Yet, as the Vitagraph has accomplished greater things in the last year than in all the previous years combined, the historian who may be called upon in the near future to recite the growth of the film industry will surely not lack for a basic example of extraordinary achievement in the prolonged and harmonious activities of the three pioneers accidentally brought together on that Third avenue corner on a wintry night sixteen years ago.

All three of the heads of the Vitagraph Company were wont to help out in the acting before the camera in those years when the vaudeville managers relied on the productivity of the film studio as the most effective "chaser" within their reach, but one day, as stated elsewhere, moving pictures ceased to be regarded as a "chaser," and the gentlemen who might have controlled all filmdom as they do control the greater part of high-grade vaudeville, were awakened not only to the value of the motion picture as a feature, but discovered, to their joy and amazement, that an entire performance could be given, if necessary, without an actor treading the boards in the flesh.

This revelation of the influence of the motion picture came late in 1900, and it happened this way:

In that year the so-called vaudeville trust was born and in the same year it so nearly came a-cropper that but for the patience and perseverance of Daniel F.

Hennessy, the association of vaudeville managers would have gone out of existence. That it has survived to become one of the greatest institutions in theatredom may now be due to the efforts of its brilliant head officers, but fourteen years ago it was the despised moving picture, erstwhile "chaser," that prevented dissolution, bankruptcy and humiliation.

Automatically with the formation of the Managerial Combine, eight intrepid actors of the "variety show" era, headed by the most unselfish thespian of his time, organized after the manner of the London Water Rats, the now vast body of stagefolk known as "the White Rats." George Fuller Golden, who has since given up his life, a martyr to the cause which the organization stood for, resented the spectacle of the vaudeville managers paying the actors ninety and ninety-five per cent. of their salaries and retaining the difference for themselves; moreover he protested, yet the so-called evil continued, and one day, a red-letter day in motion picture history, when the membership of "the White Rats" assumed tremendous proportions, the daring Golden, as if by the press of an electric button, called out the vaudeville performers in the majority of the theatres, controlled by the "trust." The local managers, as well as the mighty potentates who dictate the destiny of modern vaudeville to this day, were struck with consternation. They were wholly unprepared for such a catastrophe, and the effort to replace the public favorites with amateur talent and professionals, such as could be hastily summoned to their aid, failed absolutely. Some of the play houses closed temporarily, others were enabled to open solely through the help of the camera man. At last, the latter had come into his own. The day of the "chaser" had passed for all time

as far as he was concerned. Showmen all over the country were brought to realize that a new manner of presenting an entire "show" was now possible without any need for worry as to whether the "ghost would walk" on salary day.

What Rock had discovered years before he joined Blackton and Smith was now apparent to all. Marcus Loew had not yet entered the show world; in fact, previous to 1900 moving pictures, while popular to the extent that they were used as a time-killer mainly because of the cheap cost of the service, had not attracted the public unless accompanied with vaudeville. This condition, of course, was greatly due to lack of intelligent effort to typify the attraction itself. In the small towns a few showmen made money because they announced a "picture show," and on Sundays played to capacity. It was the big crowds attracted on the Sabbath throughout New England in opera houses and halls, with a combination of moving pictures and illustrated songs, that first revealed to local managers the new public created. In a city like New Britian, Conn., where moving pictures attracted little or no interest during the week, as a number in the vaudeville house, all of the three playhouses, and every available hall was utilized on Sundays, and though admission prices were higher than now, the attendance was overwhelming for all.

Julius Cahn, at this period, had a virtual monopoly in New England, as far as the best theatres is concerned, and the part that Cahn and his partner, Grant, played in the evolution of the moving picture is little known; at least, one never hears their names mentioned these days, nor do we hear or read of the part Archie L. Shepard played in film history, yet the writ-

er believes that Shepard was one of the vital factors, if not, indeed, the most vital, in developing the present-day vogue of moving pictures as a separate attraction.

I did a lot of traveling in those years, between 1900 and 1905, and yet I never met this man whose moving picture shows were often given in as many as thirty opera houses and halls at one time. What has become of this real father of film progress, I do not know. Like so many others who solved vital problems, he has seemed to disappear, but the story of his struggles and achievements cannot be ignored in a work of this character.

Archie L. Shepard was the first in America to appreciate the great possibilities of moving pictures as an important factor in theatrical amusements, and in spite of almost overwhelming ridicule and opposition by other theatrical managers, after persistently surmounting innumerable unexpected obstacles, to bring his theories into practical and successful operation. Having a thorough and practical knowledge of photography and photo-projection, Mr. Shepard became interested in motion pictures when they were first perfected, and in 1895 and 1896, with an Armat Magnascope, exploited the first motion pictures ever seen in the middle-western states, as an added attraction with dramatic and vaudeville companies. But as few subjects of real interest were available, when the novelty had worn off he discarded the picture machine temporarily and devoted himself to the dramatic field exclusively. It was not until 1900, when pictures of a wider range appeared on the market, that he became fully convinced that a diversified program of moving pictures could be arranged to make a complete enter-

tainment, and so presented in first-class theatres that it would appeal as strongly to the amusement-seeking public as any other type of theatrical attraction. No doubt this idea was originally engendered by his experience several years previous, when managing Miss Clara Louise Thompson, a dramatic reader, in what was then called a picture play, entitled "The Chinook." "The Chinook" was a four-act drama, the action of which was illustrated by means of stereopticon slides thrown on the screen in rapid succession, while Miss Thompson read the dialogue with appropriate change of voice for each character.

This proved a unique entertainment, but lacked the essential realism of action that moving pictures might have given it. Mr. Shepard's aim in preparing his first exhibition was to have it appeal to all the human emotions so far as possible, embracing comedy, tragedy, pathos and thrills intermingled with glimpses of things beautiful, and so selected that the entertainment in its entirety would be equally pleasing to all classes of people, from the most intellectual down to the most uncultured.

He assumed that by thus presenting an amusement with a general appeal to all classes, its drawing power would consequently be much greater in scope than the average theatrical attraction, which necessarily was confined in its appeal to some one indiviudal class. At this time moving pictures were confined in their use in America to vaudeville theatres, where they were put on as the closing act of the bill, and were considered of such slight interest that most of the audience usually walked out during their presentation. Vaudeville managers, who used pictures at all, only wanted comedy subjects, and as the manufacturers catered

entirely to this demand, Mr. Shepard encountered his first serious difficulty, when preparing to launch his new type of amusement enterprise, in the scarcity of suitable moving-picture subjects with which to make up a good program of the desired length and quality to conform with his original plan of diversity.

This he accomplished, however, after selecting from the entire European and American market and having some special subjects made.

The next and most serious obstacle arose after finally securing a program to his liking and getting out an elaborate line of special printing with which to lavishly advertise his new attraction, when, to his dismay, he found it impossible to secure dates in any of the first-class theatres.

He had planned to first play from one to three-day engagements in the smaller cities of the eastern states to prove the merits of his attraction before invading the larger week-stand cities, and relying on his extensive acquaintance and past association with these theatre managers, expected to have his request for booking welcomed by them as usual, but to his chagrin and disappointment they, with scarcely an exception, ridiculed his project and refused positively to have the standing of their theatres lowered by playing a picture show which wouldn't draw enough business to pay for the lights, anyway, as they put it. Many of these managers, with whom Mr. Shepard had been most cordially intimate, expressed sympathetic regret that he should have used such poor judgment as to sink his money in such a foolish project, and, out of well-meant kindness, urged him to abandon it without getting in deeper with consequent loss sure to follow any attempt at exploitation. In spite of the keen disap-

GUSTAVE FROHMAN

The first of the Frohmans to produce for the stage and the last of three brothers to produce for the screen

Reproduced from a portrait taken impromptu by Raymond Patterson, Washington correspondent of the "Chicago Tribune"— the only photograph of Mr. Frohman extant

pointment attending this unexpected setback, he was now more than ever determined to prove the correctness of his judgment and ability as a showman. Denied the use and prestige of theatres, on either a sharing or rental basis, his next effort was to enlist the co-operation of societies in these same cities and endeavor to play for their benefit in any available hall, but he found the societies as hard to convince of the artistic or pecuniary merit of his attraction as the managers had been. In the meantime, he had secured a few intermittent dates at theatres in very small towns and found the public equally skeptical in spite of his elaborate advertising matter, although he experienced some gratification in the enthusiasm manifested by the few people who rather timidly attended, the most of whom came in on passes.

This was costly encouragement, however, and Mr. Shepard soon found his capital nearly gone, but was the more strengthened in his determination to win.

He soon found that church societies were the most susceptible to any plausible plan of raising money, and that by using churches to give the entertainment in the hall rent expense was eliminated, he next devoted his efforts to enlisting their co-operation; and often, in order to clinch the arrangement when they hesitated, he would bring his company to the town on prayer-meeting night a week or more ahead of the date wanted and donate the services of his singer and pianist in a rendition of "The Holy City," illustrated by special moving pictures. This being one of the features of his entertainment, its free presentation never failed to secure the date, and usually aroused so much enthusiasm among the church members present that they had no difficulty in selling enough tickets to pack the

church on the night of the exhibition. Of course, this method of exploitation was a vast deviation from Mr. Shepard's original plan, and was a last resort necessitated by the numerous unexpected circumstances. It was, nevertheless, slightly profitable though laborious, and, above all, the enthusiasm the exhibition invariably created fully established in his own mind the correctness of his theory as to the merit of this form of amusement.

In the meantime, he never ceased in his efforts for a trial in city theatres, and finally succeeded in securing Labor Day at the Academy of Music in Haverhill, Mass., on short notice. Much to the surprise of the local manager, who had been grieved at being without a regular attraction for the holiday, "Shepard's Moving Pictures" played to very good business, and his amazement at the reception given the show aroused his own enthusiasm so that he offered Mr. Shepard his next open date, which was played to a capacity business. This proved the turning point and the real beginning of the moving-picture show as a bona-fide theatrical attraction.

At this time the bookings of the principal theatres throughout New England were controlled by the firm of Cahn & Grant, of New York, who persistently refused to consider Mr. Shepard's request for booking, in spite of his success in the few independent theatres he had succeeded in booking on the strength of the big business he had done in Haverhill. He then conceived a novel plan for an entering wedge in the Cahn & Grant circuit by proposing to Mr. Cahn that his type of amusement, being in reality an exhibition, could be presented in their theatres Sundays, thus bringing a revenue on a day the house would otherwise be closed.

Still skeptical, Mr. Cahn finally agreed to let him try it at Lowell, Mass., with the result that the experiment proved a tremendous success, the receipts of the first Sunday's matinée and night amounting to nearly $1,000, with several hundred turned away at each performance, and the entertainment was received with spontaneous approval. Thus encouraged, Mr. Cahn immediately arranged a consecutive route over the entire New England circuit, and before that season was over "Archie L. Shepard's Moving Pictures" became one of the best drawing theatrical attractions in the Eastern states. This popularity was not achieved without continued effort, however, for even after the first bookings were settled, Mr. Shepard still met with considerable antagonism from the local managers, who were usually more or less provoked at having to play such an attraction, and until they had once seen it, treated it with contempt and made little or no effort toward giving it proper publicity. To overcome this lack of co-operation, Mr. Shepard found it necessary to carry three advance agents to insure the necessary publicity for the first engagement, after which, however, this feeling was directly reversed, the attraction being cordially welcomed on subsequent engagements and became so popular with managers and public that he experienced considerable difficulty in securing enough new subjects to make up different programs for the several companies needed to cover the increasing demand for his attraction.

Inside of a year several traveling companies of "Shepard's Moving Pictures" were playing three and four engagements during the season in the first-class theatres of all the principal cities throughout the United States and Canada, and in addition to this, Mr.

Shepardwas giving special moving-picture shows every Sunday in over thirty of the principal Eastern cities. Although his remarkable success brought many imitators into the field, Mr. Shepard so strongly entrenched himself that for years he had a practical monopoly on the bookings of most of the first-class theatres throughout the country for this style of attraction, and the quarter-annual engagement of "Shepard's Moving Pictures" was soon considered as important with management and public as the largest dramatic or musical production. Regardless of the unprecedented success of his moving pictures in the smaller cities, it was not until 1904 that he could secure bookings in New York City, and Sunday, December 3rd, of that year he gave New York City its first moving pictures as a complete theatrical attraction at the Fourteenth Street Theatre. In a short time Shepard's pictures were showing at six different theatres in New York and Brooklyn every Sunday matinée and night at prices ranging from 25 cents to $1.00.

At this time Archie L. Shepard was undoubtedly the largest exhibitor of moving pictures in the world, and his persistent demand for dramatic subjects unquestionably had much to do with the eventual development of this great industry along that line.

In the meantime, appreciation of the value of moving pictures as a distinctive amusement had become general, and small picture theatres began to appear, where from twenty to thirty minutes of moving pictures were shown at 5 or 10 cents admission. Mr. Shepard was quick to perceive the eventual result of this encroachment on his exhibiting monopoly, and also saw the advantages of the shorter exhibition at smaller prices, if attempted on a sufficiently large scale. To the as-

TWO COMPANIES REHEARSING BEFORE THE CAMERA AT ONE TIME
(Edison)

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tonishment of other theatrical managers, he leased the Manhattan Theatre, at 33rd Street and Broadway, New York, which until then had housed only notable productions at $2.00 prices, and installed a continuous hourly performance of moving pictures from 12 noon until 11 o'clock at night, at 10 cents admission. At first this audacious venture brought forth some ridicule and more sympathy from his well-meaning friends, but in a short time many of the crowds were unable to secure standing room, and the Manhattan Theatre during Mr. Shepard's tenancy made larger weekly profits than ever before during its eventful history. Soon after this, Proctor's Twenty-third Street, the Fourteenth Street, Keith's Union Square, and several other theatres adopted Mr. Shepard's policy with like results.

As Archie L. Shepard was the first to see the great possibilities, and exploit moving pictures as a separate and distinct type of theatrical amusement, successfully bringing about their popularity as such, he likewise was the first to give this form of amusement of his creation a permanent home in a first-class Broadway theatre at popular prices; and to his foresight and venturous persistence this great industry of the present day owes much of its growth and evolution.

In the amusement field David Horsley has had one of those interesting careers such as only the first two decades of the twentieth century can record. The growth of the film industry has brought many men to the front in a few years, but the rise of Horsley was accomplished as a result of adamantine persistency in the face of never-ceasing disappointments.

Like nearly all of the successful film men of to-day, Horsley began as an exhibitor, and, like so many oth-

ers, he lost his all with his first venture. To him the loss of $250 invested in a little picture theatre in 1907 was a calamity almost as great as the loss of Standard Oil would be to a Rockefeller. Horsley had never failed in his previous business career to make at least a good living. The loss of all his savings in the nickel theatre, he says, took all of the sunshine out of his life; but he then and there took a vow that he would get that $250 back from the same "game" he lost it in.

Investigating the moving-picture situation, Horsley found there were three branches to operate in. He had failed in one of these. He did not have capital enough to embark in the exchange branch, hence there was left for him but one choice—that of manufacturing. He had never even used a kodak in his life, and the only place he had ever been in a theatre was amongst the audience.

Associated with Horsley in his ill-fated picture show was Charles Gorman, who had two years' experience with the Biograph Company as actor and all-around helper, and the two joined hands, having obtained a promise from a semi-professional photographer who knew a little about moving pictures to look after the all-important problem of securing a camera. Horsley raised some money, converted the picture theatre into a factory, and Gorman was to paint the scenery, write the stories, engage actors, and direct. The photographer was to operate the camera and supervise the dark-room work. Horsley was to be the boss, paying salaries to the others and a part of the profits.

In January, 1908, work began on the factory; by March 1st it was ready to operate, but the photographer was non-est. The latter had become "leary," and had accepted a surer job, even selling his camera to a

GEORGE W. LEDERER
Now producing for stage and screen alike

DAVID HORSLEY
Universal Co., whose persistency and industry as a pioneer independen producer has brought him a large fortune

Cuban exhibitor. Horsley was now in the position where every dollar he controlled was invested in the factory. He had a studio, but no camera, and this was so hard to get in 1909 that the only one offered was an Urban, which was offered for $800 at George Kleine's office on Sixth Avenue, but it would take eight weeks to get it.

Horsley decided that he must make a camera. He had never seen a moving-picture machine inside or outside, but he had a certain kind of intuition and ingenuity, and that night he figured out what had to happen inside of the camera in order to make pictures. Horsley started in to construct a camera, and in four weeks the machine was ready to operate. With this camera Horsley actually made four or five pictures that were sold, but he abandoned it and then built one that would make steadier pictures.

With the improved machine Horsley made pictures good enough to merit the praise of Frank L. Dyer, Henry Marvin, and J. J. Kennedy; but after Horsley developed his negatives he found it was just as hard to buy printing machines as cameras. So Horsley got busy once more at his work bench and built a machine that would print the necessary copies. This machine was used a year, and Horsley says now it did the best work he has ever had done. It was abandoned only because later regular printing machines were available.

But Horsley determined that his own machine was worth being patented. Though he applied for a patent April 21, 1909, he did not secure it till April 15, 1913. Now Horsley is making these printers for the general market, because they give absolute contact.

Making his first release in 1908, Horsley was but a

few weeks behind the Kalem Company in entering the producing field. These few weeks, however, prevented his becoming a member of the Patents Company, organized in 1908, under the name of Edison licensees. Discovering that there was a market only for seven or eight copies, and that the negatives possible within the financial return were unsalable at any price, Horsley discontinued operations, having a well-equipped plant on his hands.

About this time Ludwig G. B. Erb entered the field, and Horsley sold to him a half interest in his business for a small sum, but enough to pay off the most pressing of his debts. The two started to make pictures with some success, but did not agree, Horsley purchasing Erb's interest. The latter withdrew to become associated with P. A. Powers. This affiliation did not last long, and Erb organized and still conducts the Crystal Film Company.

It was in this year (1908) that Frederick Balsofer and the Messrs. Baumann and Kessell started the New York Motion Picture, and Carl Laemmle and Edwin Thanhouser launched the "Imp" and Thanhouser brands in the fall of the same year. These were followed by other independent producers sufficient in number to become a menace to each other unless organized for protection. This condition led to the formation of the Motion Picture Sales Company, now defunct, but its influence for two years is conceded to have been beneficial.

The Sales Company, through a committee, handled all of the endless litigation with the so-called film trust, spending over $300,000. The result of this litigation was the survival of the independent movement; but then followed wars between the factions—peace is not

yet in sight—and the independent producers divided into two groups, now comprising the Mutual and Universal companies. Both are developing to tremendous proportions. The Universal is controlled absolutely by four or five men who started in 1908 in a small way. As matters stand, Carl Laemmle appears to be in control, and the consensus of opinion is that he not only will remain in control, but that such a final outcome of the prolonged strife is desired by those who have the welfare of the industry at heart.

While the Mutual is also owned by a group of progressive film men who started around 1908 and are now wealthy and potent, this is a corporation with its stock widely distributed, though it is stated that an effort is being made to purchase the smaller holdings of investors which may well be based on fact, as the Mutual preferred stock pays 7 per cent. and the common 12 per cent. annually. In April, 1914, the quarterly earnings were around $125,000, which indicates a half million a year.

When the division of the independent producers was accomplished, David Horsley cast his fortunes with the Universal, and I am tempted to quote the latter verbatim as to some interesting film history anent these two groups of men who are now occupying the center of the stage in this branch of the amusement field:

"The class of men now in control of the film business were always ready to take a long chance legally and otherwise. They were all individualists who do not work well together," writes Mr. Horsley, in a letter to the author.

" 'Lucky' Laemmle, 'Foxy' Powers, 'Erratic' Swanson, 'Suave' Brulatour, 'Road-Roller' Baumann, and myself were thrown in one basket, and the cover put

on. These men are all dynamos accustomed to generating their own power, and did not work well as motors, as they refused to receive their power from an aspiring leader; this brought on friction, inducing the affable Brulatour to retire, followed by Baumann and Kessel.

"Laemmle was in Europe, Swanson in California, and Pat Powers and myself sat on the lid in New York. Things went along fairly smooth until Laemmle and Swanson returned to New York, when began a struggle for control of the Universal Company, with Laemmle on one side and Powers on the other, with the polished Mark Dintenfass (head of the Champion Film Company, which for some reason was not included, on reorganization, in either service), the holder of a small block of stock also holding the balance of power and fully aware of the fact."

Dintenfass, as stated in another chapter, was interested in the first talking pictures, and he organized the Champion Film Company, one of the original independent makers of picture plays. The war pictures released by this company reflected the high aims of a man who in a very few years encountered enough litigation and troublous impediments to his progress to justify the reputation he achieved as "the fighter who never capitulates."

But Dintenfass was the all-important figure as between the struggles of Laemmle and Powers for control of Universal. Laemmle and Swanson succeeded, however, in purchasing the Dintenfass stock, which, combined with their own holdings, gave them control. Powers accepted the situation for the moment with good grace, seeing no alternative but to sell his stock to Laemmle and Swanson. This he proceeded to do,

P. A. POWERS
Pioneer producer of photoplays

ALBERT WARNER
Of Warner's Features, Inc., one of the original Warner Brothers

Heads of Warner's Features, Inc.

thus leaving Horsley, who owned the Nestor brand of film—one of the very best, too, of that day, and still better to-day—as a hopeless minority.

In the meantime, Powers appears to have realized that he made a big mistake to part with his holdings and immediately there came a period of strife between Laemmle and Swanson, the latter siding with Powers. Here was Horsley's chance to sell his stock, but it is to his credit that he conducted his part of the sale with a fairness that has left him on friendly terms with both factions; but the price that Horsley was paid in 1913 for the outgrowth of the plant he developed in 1908 by converting his disastrous picture house into a film factory was exactly $280,000.

Powers claims he had an option on Horsley's stock, but the latter insists this was given for the purpose of being displayed so as to induce Laemmle to sell out.

From these proceedings started a series of lawsuits, still pending at this writing. Swanson is now on Powers' side, but Laemmle is in control, and Horsley believes will so remain indefinitely. The latter expressed this opinion to the writer in May, 1914:

"Laemmle will eventually win out," said Horsley, "because it will be recognized that he is the most capable man in the organization, who has made such strides during the past year that it would be a gross injustice to all concerned to change the present control."

As for Horsley, he did not retire as he expected to do after selling his Universal stock. Returning from a European vacation in 1913, he purchased a block of Universal stock owned by his brother William, who in conjunction with P. A. Powers had built a factory at Bayonne, N. J. This Horsley also acquired, at the

same time starting more lawsuits, resulting in bringing him back into the field on a large scale.

At the present time, besides being a large holder of Universal stock, Horsley is the head of the Centaur Film Co., director of the Interstate Film Co., also of the New England and Universal Film Exchanges; is President of the Washington Paramount Film Co., and director of the Bank of South Hudson, Bayonne, N. J.

One of the film pioneers to make his impress first in the West was John J. Murdock, whose achievements in vaudeville have already been recorded in this series of volumes. Murdock exerted the main influence in the organization of the "independents."

It must be understood that in the period from 1896 to 1902 the manufacturers of film in this country were the Vitagraph, Edison and Biograph companies, later augmented by W. N. Selig and George K. Spoor, the last two operating from Chicago. Mr. Spoor afterward was joined by Gilbert M. Anderson, the company being called the S and A (Essanay). Murdock being in Chicago in practical control of vaudeville and affiliated with the Keith and Kohl interests which operated the majority of the best vaudeville theatres, was looked to by his associates for some remedy to existing conditions. These were the days of guerilla warfare, and the duper was in his glory. Subjects were no sooner filmed than they were immediately duplicated. The vaudeville managers having learned the lesson of discipline and organization, authorized Murdock to go as far as he liked with a view to establishing an impregnable competition; but it was 1906 before it became apparent to thinking minds that something should be undertaken seriously. It was from this state of affairs and the gradual decline of public

interest in the period from 1902-1906 that created the organization of what is now known as the Motion Picture Patents Company.

On June 10, 1908, this company was formed with the combined American manufacturers, namely, the Edison, Vitagraph and Biograph, of New York and Orange, N. J.; Lubin, of Philadelphia; Essanay and Selig, of Chicago; Kalem and Melies, of New York, and George Kleine, of Chicago, who controlled then the Gaumont and Urban Eclipse output for this country. The Pathé Frères were already strongly entrenched in the American market, and of course were included in the combination, which as an entity was about as formidable an amalgamation as this country had known up to that time, and the vaudeville managers concluded that one of the objects of the amalgamation was to prevent the use of its product in the theatres where vaudeville was the basic attraction. It was commonly reported that a measure was to be adopted forbidding the service of film in cooperation with vaudeville acts. Also it was claimed that the so-called "trust" had so fixed things that foreign manufacturers of film could obtain no footing in this country.

Such was the state of affairs in 1908, when a contract was placed before the members of the so-called Film Rental Association. This contract, duly signed, placed the Motion Picture Patents Company in the position of controlling 98 per cent. of the film output, a condition that caused the United Vaudeville interests of the country to look after their welfare. Murdock immediately formed the International Projecting and Producing Company. This was within forty-eight hours after the formation of the Patents company.

Before the ink was dry on the signatures of the Film

Rental Association the cables under the ocean were carrying messages from Murdock that resulted in the formation of an organization comprising the best film manufacturers abroad. In a few days either the principals or the representatives of this large body of motion picture experts were on the seas with film, bound for this country. Like a bolt from a clear sky came the announcement in a Chicago trade publication—"The Show World"—that the International Projecting and Producing Company was ready to release 20 reels or more, if demand warranted it, each week. As far as quantity of film was concerned, the new-born independents were on a par with the amalgamated American manufacturers.

Though this was something of a surprise to the Patents company, its officers figured that it still held the trump card up its sleeve, and at the next session of Congress they brought to bear all their political influence to have a prohibitive duty placed on film in the Aldrich tariff bill. Had they succeeded, the deathknell to Independent moving pictures would have been rung. Murdock went to Washington, and remained there during the entire summer, while Congress was in session on the Payne-Aldrich tariff bill. There was a continuous fight during the entire summer, between the so-called trust faction, Murdock representing the Independents, which he had formed. But when the war at Washington was over, instead of the duty having been raised, Murdock succeeded in getting the duty lowered on all imported moving pictures, both raw and manufactured film.

Soon after this, Murdock's International Company began to release the foreign-manufactured film, but soon learned they were handicapped to some extent by

not having American-manufactured goods, to have their program compare favorably with the trust. It was then that he succeeded in getting men to start manufacturing American product. Messrs. Baumann and Kessel, the first independent producers, started the Bison, Mr. Carl Laemmle started the Imp Manufacturing Company; Messrs. Thanhouser, P. A. Powers, and about ten or twelve others immediately set to work to manufacture American films, under the direction of Murdock, as he had agreed to protect them against the trust claim of infringements. He organized a strong force of lawyers in New York and Chicago to protect all these people. Working night and day, he broke down in health, and had to take a trip to Europe. When it was announced that he was going to leave, it was joyous news to the trust, and the Independents felt for the moment like a ship without a captain; but they soon found there was still the strong law force to protect them during his absence. Murdock remained in Europe a short time, and, after returning, made smooth sailing for the Independents, so they could supply a bill combining European and American manufactured goods equal to the Patents company output.

This completed, Murdock then retired to take a rest and regain his health, later returning to the vaudeville field, and allied himself with the United Booking Offices, where he is still active. However, even after retiring from the film interests, he was the advisor, and all the American manufacturers sought his advice. The Independents continued to succeed and build up, although handicapped and harassed by the opposition. The only great drawback they seemed to have was securing the raw material for the productions. The Pat-

ents company had a contract with Eastman whereby the Eastman Company would supply no one but the amalgamated manufacturers with the raw material, which made it necessary for the Independent manufacturers to depend upon Europe for their raw material. While some of it was up to the standard, at least fifty per cent. was of an inferior grade, so that the losses were tremendous. The Independent manufacturers then sought Murdock's aid to secure for them the Eastman stock. This he succeeded in doing after a time, with the aid of two of his very close friends, E. F. Albee and Colonel T. C. Marceau.

The fact remains, had it not been for Murdock in the very beginning, it is doubtful whether there would have been any Independent moving-picture concerns aside from the Bison output in America to-day. Since the birth of the Independents, hundreds of new concerns have sprung up, and it is a question whether any of them ever stopped to think of the man who claims he made it possible for them to do business in the moving-picture field.

CHAPTER III

Just two years ago on May 17th, four desks were successively carried from the elevator and placed in a row on the hardwood floor of the Lincoln Building, Union Square, New York. These desks were plain and unpretentious, but of good solid oak, reflecting the solidity of their owners. These four desks were to be occupied by Carl Laemmle, W. H. Swanson, P. A. Powers and David Horsley, and it was not long before the film world realized that the new Universal Film Manufacturing Company, conceived and brought into existence by these men, was a dominant factor in the world of motion pictures. Avoiding the rocks upon which its predecessors had been wrecked, the Universal adopted as its policy the largest individuality to its constituent companies, with perfect accord of purpose in its relations to the exchangeman and the exhibitors.

The enthusiastic reception of the Universal Program by exhibitor and patron alike, and the eagerness with which its many feats and features were anticipated, caused the business to grow by leaps and bounds. The space in the Lincoln Building, which had seemed am-

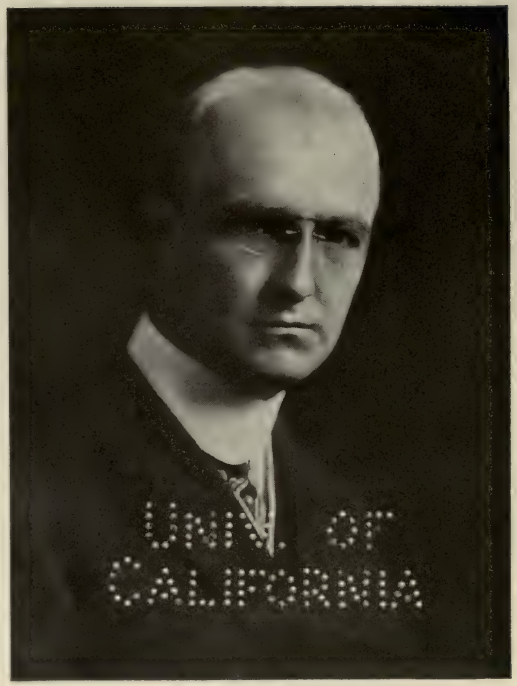
ple on May 17th, the day the new offices were opened, proved wholly inadequate before the summer of 1912 was far advanced. With their usual enterprise, the Board of Directors commissioned a real estate firm to secure new premises, and the magnificent quarters in the Mecca Building, 1600 Broadway, the Universal's present home, was the result.

When the Universal first started, it promised its patrons a program of at least twenty-one reels a week. By the introduction of some of the biggest features ever presented to the public, it has increased its original program from twenty-eight to thirty-two reels a week. It has needed no spur other than the approval of its patrons to accomplish this record-breaking achievement.

In speaking of the removal of the Universal to its new offices uptown, it is interesting to note that this move shifted the center of gravity, so to speak, of the film industry in New York City. In the wake of the Universal followed scores of allied and similar enterprises, until the vicinity of Longacre Square has now wrested from Fourteenth street the title of Film Centre.

The present home offices of the Universal occupy the entire third floor of the Mecca Building, with frontage on Broadway, Forty-eighth street and Seventh avenue, with immediate transportation by surface cars, subway and elevated railroads, making it the most accessible spot in the metropolis. The fixtures and office furniture are of massive mahogany and plate glass and the projection room is the last word in luxurious splendor. The offices of the individual officers, the room of the Board of Directors, the quarters of the Universal Weekly and the export and accounting departments occupy the Forty-eighth street and Broadway

CARL LAEMMLE
President Universal Film Mfg. Co.



ROBERT H. COCHRANE
Secretary and Treasurer Universal Film Mfg. Co.

Heads of a Mighty Film Institution

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frontage, while the Seventh avenue side is devoted to the scenario department and to the Mecca branch of the Universal Film Exchange of New York. In between are located the shipping and stenographic departments, the telephone exchange and the reception room for visitors.

Not far from the Mecca Building, near the corner of Eleventh avenue and Forty-third street, are the studios of the popular Imp and Victor brands and the Animated Weekly. Up in the Borough of the Bronx, at the corner of Park and Wendover avenues, the Crystal films are made. Over in New Jersey, at Fort Lee, the studios of the American Eclair Company are located, and a little further north, at Coytesville, where the Palisades are seen in their full majesty, is another Universal studio, where Victor films are made.

Those men who are now guiding the destiny of the Universal and who have been largely responsible for its great success, are Carl Laemmle, president; R. H. Cochrane, secretary and treasurer; J. C. Graham, general manager; Joe Brandt, assistant treasurer; George E. Kann, assistant treasurer and secretary; and William H. Swanson, P. A. Powers and Waldo G. Morse, the last three members of the Directors' Board. Mr. Laemmle and Mr. R. H. Cochrane are members of the board.

At Universal City, in the San Fernando Valley, Cal., the only exclusive moving-picture town in the world, and at the Hollywood studios, California, the other brands released under the Universal Program, the "101 Bison," Nestor, Rex, Gold Seal, Universal Ike, Joker, the Powers and the Sterling, are created.

Unsatisfied with merely turning out good photoplays, the Universal has drawn to its ranks the great-

est film stars in the world. Commencing with such well-known stars as Phillips Smalley, Lois Weber, Francis Ford, Grace Cunard, King Baggot, Ethel Grandin, Robert Leonard, Eddie Lyons, Lee Moran, Edwin August, William Clifford and William Shay, the company soon brought over others of equal note, among them Florence Lawrence, said to be the most famous and highest-salaried female star on the screen; J. Warren Kerrigan, acknowledged to be the most handsome man on the screen; Augustus Carney, the original Western cowboy comedian; Lea Baird, Wallace Reid, Dorothy Davenport, Victoria Forde, Edna Maison, Hazel Buckham, Marie Walcamp, Max Asher, Pauline Bush, J. M. McQuarrie, Herbert Rawlinson, Rupert Julian, Essie Fay, George Periolat, Alexander Gaden and Eugene Ormonde. Every one of these artists is a favorite, and many of them are internationally famous.

Hardly a week passes but that the Universal is in a position to announce some coupe de maitre of sufficient importance to set the industry on ear. Either it is some striking innovation with respect to business policy or move, or the tying up of one more film star. Probably the greatest coup that was accomplished up to now was the acquisition in the latter part of February, 1914, of the quartet of comedy producers, Ford Sterling, for a long time the chief lodestone of the Mutual fun-makers; H. Pathé Lehrman, who was not only an able director of Keystone comedies, but the provider of most of the ideas introduced in the whirlwind burlesques; Fred Balshofer, skilled as an executive in such matters, an official of the New York Motion Picture Company, and Robert Thornby, who gained fame in Vitagraph dramas and comedies and who had

BEN. F. WILSON
(Edison)

FRANCIS FORD
(Universal)

HARRY POLLARD
"Beauty Brand" American Films

WALLACE REID
(Universal)

UNIV. OF
CALIFORNIA

been with the Keystone for several months prior to the change. The comedies in which Mr. Sterling had become famous were the only competition which had annoyed the Universal. That being the case, the Universal went out, paid the price and secured not alone Mr. Sterling, but his companions, thereby utterly dispelling any doubts that might have been in the exhibitors' minds relative to the Universal's serious intentions of forging ahead and placing its program on a pinnacle absolutely unsurpassed by any other film company or of its ability to secure the best brains, the best talent in the picture field.

A week following this, the Universal secured Anna Little, foremost exponent of "The Western Girl," from the New York Motion Picture Corporation.

In the latter part of March, President Carl Laemmle, with David Horsley and others, made a trip to the Pacific Coast, and among the more important business transacted was the closing of negotiations for purchasing a new ranch. Universal City will be moved over to this new ranch. One-half million dollars it took to secure this new home—250 acres in all—located in the San Fernando Valley, about ten miles from the center of Los Angeles. The ranch lies on the El Camino Real (The King's Highway), this highway being the original road that connected the various missions from San Diego to San Francisco. It is half way between the missions of San Gabriel and San Fernando, about a mile from the connecting electric line. Immediately on purchasing the ranch, the Universal set to work and built a railroad to the main line to be used for the transportation of studio equipment, building material and passenger service. The ranch has one-mile frontage on the Los Angeles River. This river

front is finely fringed with trees and shrubbery, affording excellent backgrounds for pictures.

Recently the Universal have commenced the production of big four- and six-reel features on a lavish scale which are to be released on its program as Universal Special Features. The first feature under this brand and a sensational success was "Absinthe," made in France by the European Imp Company. Others that followed were "Samson," a tremendous six-reeler; "The Merchant of Venice," "Won in the Clouds," "Washington at Valley Forge," and "The Spy," "Richelieu," and "Neptune's Daughter."

In connection with the production of these master features, the Universal have commenced a national campaign of advertising with an appropriation of a quarter of a million dollars.

The Pacific Coast studios of the Universal Film Manufacturing Company constitute, from a standpoint of film-producing capacity, the largest assembled plant of its kind in the world. The year around not less than twenty-one thousand feet of finished film a week is turned out at this establishment. Fifteen companies, each composed of a director, assistant director, cinematographer, actors, property men and stage hands, operate continually at an annual expense of over $1,000,000. In this expense is also included the maintenance of a scenario department, bookkeeping department, publicity department and costume, scene-painting, property, laboratory, and transportation departments.

The principal plant of the West Coast studios of the Universal is located in Hollywood, a suburb of Los Angeles, California. At this studio is located the largest stage in the world. It measures four hundred by sixty feet and will accommodate five full regiments of

infantry at one time. There is sufficient space upon it for the setting of sixteen full interior scenes. It is covered by twenty-four thousand square feet of diffusers, and in the stage floor are traps, large and small, some of them water-tight, which are used for the production of aquatic scenes. In addition to its accommodations for actors, offices and laboratories, the company maintains a sawmill, furniture shop and papier-maché plant. All buildings are built with an eye to permanence. The property and costume building is the most up-to-date structure of its kind in the United States.

Eight miles from the Hollywood studios is situated Universal City in the San Fernando Valley. It is here that spectacular animal, Indian, Western and war pictures are produced. This Universal ranch covers an area of eighteen hundred acres. The collection of animals here is composed of elephants, camels, horses, and cattle; lions, tigers, leopards, panthers, bears, wolves, monkeys, and various breeds of dogs.

Upon this property Hindu streets or Afghan villages with all the local color and life of the Orient, are built and destroyed in a day. On occasion, thousands of extra men are employed here as soldiers, factory scenes are blown up and hillsides are dynamited.

The West Coast establishment has grown to its present proportions under the administration of Carl Laemmle, president of the Universal Film Manufacturing Company, and under the general direction of Manager Isidore Bernstein.

Of the motion-picture companies distributing enough films to constitute a program, no other has had a quicker growth than the Mutual Film Corporation, with

main offices at 71 West Twenty-third street, New York City.

Although it is but a little more than two years old, the Mutual Film Corporation now has a strong and far-reaching organization with more than fifty distributing offices in the United States and Canada and offices in several of the large cities in Great Britain and on the Continent. This is the concern which distributes the output of the following producing studios: Thanhouser and Princess, of New Rochelle; American, of Chicago and Santa Barbara, Cal.; Reliance, of Yonkers, New York City, and Hollywood, Cal.; Komic, of Yonkers; Majestic, Kay-Bee, Broncho Domino and Apollo, of Los Angeles, and the Keystone, of Edendale, Cal.

In addition, the Mutual Film Corporation has allied with it the Continental Feature Film Corporation, through which it handles its big features, of which it has a formidable array. The motion pictures produced under the personal direction of David W. Griffith, known as Griffith films, will, many of them, reach the market through the Continental. The Reliance and Majestic special features are also handled by the Continental.

To-day the Mutual Film Corporation is accomplishing big things in a big way. Its policy, as dictated by its president, H. E. Aitken, has been one of steady advancement along solid, business lines. The advancement has been as rapid as is consistent with stability, and the Mutual has had a more rapid growth than would be possible for a legitimate corporation in almost any other field of activity. The Mutual first busied itself securing an outlet for its pictures. It went along quietly, without blare of drums, for several

HARRY E. AITKEN
President Mutual Film Corporation.

Whose Genius for Organization Has Resulted in the Amazing Growth of the Mutual Film Corporation

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months, buying an exchange here one day and one there the next day. At one stroke it acquired the extensive Gaumont exchange interests in Canada. Soon it had established marketing facilities able to handle big pictures produced practically with no regard for expense.

The next step was to strengthen the production end. This was done more quickly and decisively than ever before. David W. Griffith, formerly head producer for the Biograph Company of America, "the Belasco of motion pictures," was put in charge of the producing end of the Reliance studios at a salary said to be more than $100,000 a year. With him he brought many of the Biograph forces, actresses, actors, directors, camera men and scenic artists.

Now the Mutual Film Corporation stands on a firm basis, in the producing and the marketing end of the motion picture industry.

How the Mutual Film Corporation attained its present prominence in so short a space of time is a matter of much interest. To tell of its remarkable growth involves a short résumé of trade conditions in the motion picture business for the last few years. Interlocked closely with the history of the Mutual Film Corporation is the career of its president and guiding genius, Harry Elvin Aitken.

Harry E. Aitken, manufacturer and capitalist, was born at Waukesha, Wisconsin, October 4, 1877, son of Elvin Aitken and Sarah Hadfield. His earliest American ancestor was his paternal grandfather, Joseph Aitken, who came in 1840 from England to the United States and settled in Wisconsin.

Mr. Aitken was graduated from Carroll College in 1896 and began his business career in 1898 in the land

and colonization field in his native State. His first enterprise of special note was as one of the founders of the Federal Life Insurance Company, of Chicago, for which he became the agent for the State of Wisconsin.

Mr. Aitken's début in the motion-picture industry came in 1906, when in connection with a land-selling campaign, he interested the Chicago & Northwestern Railway Company in an advertising plan whereby slides showing views of the land were distributed to motion-picture theatres.

At this period the motion-picture industry might have been correctly termed "in its infancy." Mr. Aitken's brief glance into it revealed such remarkable opportunities that he decided to stay.

His first step was to open in Milwaukee the Western Film Exchange, which is still in existence. Its success was so great that, within two months, Mr. Aitken opened the Western Film Exchange in St. Louis and another in Joplin, Missouri. His next step was to purchase the control of the Crawford Film Exchange and to acquire the exchange owned by George Kleine.

Later Mr. Aitken allied himself with the Motion Picture Sales and Distributing Company, now defunct. Then he began his constructive work as a motion picture producer. He opened offices in London, New York and Chicago, assisted in the formation of the American Film Manufacturing Company, purchased the control of the Carlton Motion Picture Laboratories where Reliance films were produced, organized the Majestic Motion Picture Company and opened a large exchange in New York.

Upon the dissolution of the Motion Picture Sales and Distributing Company Mr. Aitken and others

UNIV. OF CALIFORNIA

NORMA PHILLIPS—"OUR MUTUAL GIRL"

District Attorney Whitman and Deputy Police Commissioner Doherty in the picture

UNIV. OF
CALIFORNIA

formed the Film Supply Company of America. At this time a body of capitalists, under Charles J. Hite's direction, purchased the Thanhouser Film Corporation and became allied with Mr. Aitken.

This proved the nucleus for the formation of the Mutual Film Corporation. Since that time the growth of the Mutual has been rapid, steady and secure.

In 1910 Mr. Aitken established in London, England, the Western Import Company which handles the foreign business of the Mutual Film Corporation. He put in charge his younger brother, Roy E. Aitken. This concern has turned out to be one of the largest film selling and distributing organizations in Europe. It has offices in Paris, Vienna, Brussels, London and several other cities of Great Britain. Many other agencies are being established and the firm is also preparing to open producing studios in Europe.

In the latter part of December, 1913, Mr. Aitken organized the Reliance Motion Picture Company to produce films for the Mutual program. The new organization took over the Carlton Motion Picture Laboratories, situated on the old Clara Morris estate on the dividing line between New York and Yonkers; the finely-equipped studio and laboratory at Hollywood, near Los Angeles, California, formerly occupied by the Kinemacolor Company of America, and established a new producing studio in the heart of New York, at Sixteenth Street and Broadway, 29 Union Square West, which is the only studio on Broadway. Mr. Aitken himself is the president of the Majestic Company and the largest stockholder and controlling factor in that concern. He is also an officer and one of the largest stockholders of the New York Motion Picture Corporation.

Big things are being accomplished by the Mutual Film Corporation in a big way. One of these is the steady policy of securing the best timber available for important positions. When the General Film Company and the Kinetograph Company were both distributing films made by the manufacturers allied with the Motion Picture Patents Company in competition with each other, Mr. Aitken seized the opportunity to secure J. N. Naulty as his lieutenant in New York City. Alfred Weiss was secured to conduct the Mutual's New York exchanges.

In the producing end of the industry the Mutual Film Corporation had allied with it the foremost lights of the industry. Most prominent of all is David W. Griffith, who supervises all Majestic and Reliance productions and personally produces the big features known as Griffith films.

The two other highest paid motion-picture directors have been with the Mutual Film Corporation longer than Mr. Griffith. They are Thomas H. Ince, Vice-President of the New York Motion Picture Corporation, the man who produced "The Battle of Gettysburg" and the spectacular Kay-Bee features, and Mack Sennett, head of the Keystone Company, and responsible for the Keystone comedies. These two men receive from sixty to one hundred thousand dollars a year each. Mr. Ince has quoted the last-named sum as his annual income to the writer as stated in another chapter.

Among the actors and actresses the Mutual Film Corporation has retained the stars established through long association with its allied producing firms, and has also added many stars from other companies.

D. W. GRIFFITH
Director Mutual Film Corp'n.

THOMAS H. INCE
Director Broncho, Kay-Bee and Domino Films

MACK SENNETT
Director Keystone Film Co.

The Three Highest-paid Directors in the Moving Picture Field

Among these are several prominent players who came over with Griffith from the Biograph.

In the way of producing big feature pictures the Mutual Film Corporation is accomplishing much. These are distributed through the Continental Feature Film Corporation, and include such subjects as "The Battle of Gettysburg," "The Great Leap," "Sappho," "The Wrath of the Gods," "Seeing South America with Col. Roosevelt," "The Escape," "The Floor Above," and "Home, Sweet Home" or "The Battle of the Sexes." Many other big features produced under the master-hand of D. W. Griffith are forthcoming.

Two of the best things done recently by the Mutual are worthy of more than passing note. On a Western trip Mr. Aitken took a run down to Mexico and engaged Gen. Francisco Villa, the famous general, personally to appear in a serial moving picture of his life. The battle scenes were staged with especial care and proved most pretentious. The other brain child of Mr. Aitken was a plural reel feature, "Home, Sweet Home," produced with a cast of eighteen well-known photo-play stars—perhaps the greatest aggregation of well-known players ever seen in one picture. The plot was so constructed that, not only did it tell an interesting story, but gave each player a chance to interpret the type best suited to his or her ability and in which the player is best liked.

An interesting achievement of the Mutual Film Corporation and among the most important, is the novel weekly serial, "Our Mutual Girl." This picture was heralded by a national advertising campaign. It shows the adventures of a simple country girl, who comes to visit her aunt in the city. The aunt is a

leader in New York society, and the niece is taken through all the interesting spots in the Metropolis and meets many prominent persons, besides being dressed in the latest styles and indulging in the latest fads. The pictures in this series are put before the public at the rate of one reel a week, and proved popular beyond all expectation.

The Mutual Film Corporation has impressed itself upon the minds of all as one of the most alert and progressive as well as the fastest growing and most stable among motion-picture concerns.

One instance of its progressiveness may be cited in its adopting the distinctive slogan, "Mutual Movies Make Time Fly," accompanied by its trade-mark, a winged clock dial. This slogan and this insignia are well known throughout America, and mean to all—The Mutual Film Corporation.

The Kinemacolor Company of America, operating under the Urban-Smith patents, possesses the American rights to the only successful method of producing natural color motion pictures. The films receive no artificial coloring whatever.

The films for these natural color motion photographs are taken and projected at twice the rate of "filter," and when projected upon the screen for exhibition, are thrown through the same filter. Photographs are taken and projected at twice the rate of speed of the original black and white motion pictures; thus, while the black and white motion pictures project sixteen pictures upon the screen every second, or 960 per minute, the natural color motion photographs of the Kinemacolor Company of America are projected at the rate of thirty-two every second or 1,920 per minute.

The Kinemacolor motion pictures are actually restful to the eye and possess none of the qualities which in the black and white often produce eye strain.

Opticians state that this is due to two causes—the first is the presence of the natural colors in the pictures, and the second is the fact that the pictures are thrown upon the screen at twice the rate of the black and white, thus giving a much "steadier" picture and much clearer.

For a short period of time after its organization, the Kinemacolor Company of America devoted itself to the production and exhibition of great picturesque events of current history, such as the Durbar, when King George of England was crowned Emperor of India, and the Coronation ceremonies in England. A little later, without abandoning this great field, the Kinemacolor Company of America entered upon the reproduction of comedies and dramas in natural color motion photography. Their plans for this were all laid far in advance and no public announcement of the fact was made until the Company had on hand more than three hundred comedies and dramas produced by their own companies. They now have five companies who are spending the winter in California, where they can get the benefit of the almost constant sunshine so necessary for the production of good pictures, and who will spend their summer around New York.

Only comparatively recently has the Kinemacolor service been extended to any theatres except in a few of the very large cities, but now branch offices are being opened in different parts of the country, and a service will be given to one theatre in each city or town large enough to support a really good theatre.

The Kinemacolor Company of America gives every exhibitor the sole right to present natural color pictures in his locality and thus, to use a trade term, the Kinemacolor pictures exhibited are all "first-run reels."

The agreement under which Warner's Features, Inc., was organized was ratified on August 1, 1913. It owns and operates its own exchanges in Philadelphia, Pittsburg, Kansas City, Indianapolis, Dallas, Washington, San Francisco, Los Angeles, Chicago, Cleveland, St. Louis, Boston, Buffalo, Minneapolis, New Orleans, Seattle, Denver, Atlanta, New York, Detroit, Cincinnati, Toronto, and Montreal. The company has also an important exchange in London, England.

The new Warner's is a solution of the problem that has been a stumbling-block to producers. Many manufacturers have undertaken and many others have been willing to undertake the making of pictures of the greatest proportions and value, but owing to the present combinations they could not reach the exhibitors with their output. On the other hand, the exhibitors have been handicapped in their efforts to increase their business by the stronghold in which manufacturers who have had exchange interests have entrenched themselves and followed their own disposition as regards the quantity and quality of the film they prepared.

The new company's operations open a new epoch in the motion-picture field. Exhibitors will have the assurance from now on that the American and European manufacturers will vie with each other in their efforts to meet the growing and exacting demands of the patrons of moving-picture playhouses for produc-

tions of excellence and originality. No motion-picture plays of extraordinary quality will be shelved by reason of there not being an opportunity for spectators to place the stamp of their approval thereon, and secure for the manufacturer the returns he deserves for his initiative and ability in producing the kind of film on which the growth of the patronage of the business depends.

A number of manufacturers have been anxiously awaiting the opportunity of securing this outlet, and with their co-operation the program handled by the Warner's exchanges equals any source of supply now available to exhibitors, and gives to manufacturers the opportunity they have sought of successful disposition of the productions they can make.

A program of three three-part features is released weekly. This is an exclusive service—that is, films are not rented to any two houses in the same block, or to any two houses in the same radius where their respective audiences would see the same pictures, and consequently diminish the box-office receipts. In small towns films are supplied to a single exhibitor.

At present, there seems to be a demand for melodramatic and sensational subjects. There is likewise a growing market for films on the educational order. It is not the policy of the Warner exchanges in the various cities to purchase films. They are branch offices of Warner's Features, Inc., and will rent to exhibitors in their territory. Much of the success of Warner's Features, Inc., in building up a genuine demand for feature production is due to the able leadership of Mr. P. A. Powers, President.

Hobart Bosworth, of Bosworth Incorporated, had a long career as an actor upon the dramatic stage, dur-

ing which he acted for ten years in Augustin Daly's company. After that he was leading man for some of the best-known stars in the country, including Mrs. Fiske, Miss Marlowe and Miss Crosman.

In 1909, after several years of ill health, Mr. Bosworth adopted the profession of moving pictures, because it offered him an opportunity to use his dramatic knowledge in the open air. He has written and directed a large proportion of the plays in which he has appeared.

Having lived a life of adventure and having been an out-door man, even during his theatrical experience, he felt a fitness to direct and play a great many of the leads in Jack London's wonderful stories of outdoor life and adventure. And as the situation in the film world seemed to trend toward the special release in feature form, Mr. Bosworth succeeded in interesting two Los Angeles capitalists, Frank A. Garbutt, yachtsman, automobilist, aeroplanist, and H. T. Rudisill in securing the contract from Mr. London, by which all his stories, past, present and to come, are to be put upon the screen by them, feeling that Mr. London's tremendous popularity, not only in America, but wherever books are read, would insure the success of the productions.

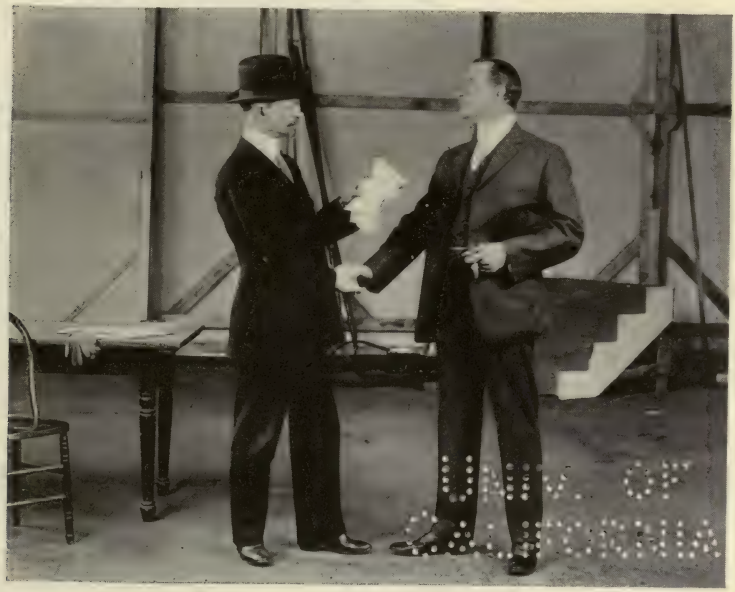
The remarkable reception accorded the "Sea Wolf," the initial production of Bosworth, Inc., has justified them in their belief. "Martin Eden," "Valley of the Moon" and "John Barleycorn," have already been made. "Smoke Bellew," "Burning Daylight" and "Son of the Wolf" are in preparation.

Mr. Bosworth's plan of action is not to produce as rapidly as possible, but as carefully. He believes that the day for hurry and slipshod methods in moving

JESSE L. LASKY
President Lasky Feature Players Co.

SAMUEL GOLDFISH
General Manager and Treasurer Jesse Lasky Feature Film Co.

HARRY REICHENBACH
General Press Representative Jesse Lasky Co.



DANIEL FROHMAN REHEARSING JAS. K. HACKETT IN SCENE FROM "THE PRISONER OF ZENDA"

Not Wanted
Withdrawn

pictures is past. Every "stunt" that can be accomplished by actor or rider, without loss of life, has been done so often that audiences are now bored by the most sensational films. Nothing seems to be left but good stories, well acted and prepared with the utmost faith to detail and scenic effect. In the special case of Mr. London's stories, the director's work is simplified in that he has only to follow with utmost exactitude the descriptions of the author, and, wherever possible, photograph the scenes upon the exact locations described by Mr. London.

Jesse L. Lasky, long known as a producer of vaudeville classics, and a comparative newcomer in the field of silent drama, has leaped to the front as a creator of big features, by reason of the plan of the Jesse L. Lasky Feature Play Company, which, in its preliminary announcement, gave out the statement that it had already contracted for sufficient material to keep the entire firm busy for three years.

The Jesse L. Lasky Feature Play Company, composed of Jesse L. Lasky, Cecil B. De Mille and Samuel Goldfish, will make twelve big productions the first year, the initial feature being "The Squaw Man" with Dustin Farnum. Following this, Edmund Breese in "The Master Mind" and Edward Abeles in "Brewster's Millions" were released.

Each production will require a month for the making, and exhibitors look forward to the Lasky output as the supreme effort in the film world.

Mr. Lasky will personally supervise the making of all films and Cecil B. De Mille will have charge of the direction and staging of the productions.

Samuel Goldfish, a business man of no little repute, will look after the executive end of the Lasky affairs.

Mr. Lasky, if he is to be measured by his past efforts, should stand at the head of the motion-picture field. His variety acts are the classics of their field, and his magnificent "Folies Bergère," the most sumptuous of all amusement creations, is yet fresh in the memory of local playgoers. It was Jesse Lasky who introduced the Cabaret into America. A dozen other innovations can be laid to the fertile mind of this artistic producer.

The Jesse L. Lasky Feature Play Company is located in the Long Acre Theatre. Samuel Goldfish, General Manager, is in complete charge. Harry Reichenbach, for years with Henry B. Harris and John Cort, will have charge of the publicity, and each Lasky Feature will receive nation-wide publicizing. The Lasky Company, with studios at Hollywood, California, numbers one hundred and fifty persons. On going to press the Lasky Company announced that it has secured the film rights for David Belasco's plays.

"To present photo-plays as elaborate scenically and as perfect in histrionism as the finest attractions along Broadway is the task I have cut out for myself," declared Daniel V. Arthur in the course of a conversation with the writer, at his offices in the Lyric Theatre Building. As Mr. Arthur has for many seasons been recognized as one of the most astute and progressive theatrical managers in both the field of drama and of opera, his announced excursion into the realm of motion-picture production is being watched with a great deal of interest, and his novel and ambitious plans are arousing much discussion and enthusiasm.

"There is no reason," continued Mr. Arthur, with the same energy demonstrated in his manner of speech as has always marked his achievements on Broadway,

"why motion pictures should not become the most universal and artistic form of dramatic entertainment, as well as the most popular.

"As conditions are to-day the influence of the first-class theatres in this country is tremendously restricted. Even the hugest successes in New York—the plays that run one or two years—can be taken only to the largest cities in the country. And even then the inhabitants of large communities outside of New York and Chicago witness much cheapened presentations by inferior companies, while the great bulk of the people of the country—the thousands who live in country places and in villages—cannot see these plays because of the basic necessity for an opera house.

"The motion picture, though, can invade the smallest communities, even the most secluded districts. Of course, many fine films have been produced, both in this country and abroad, but no motion-picture producer yet has ever given to motion pictures the same expert attention and lavish, intelligent expenditures that characterize play production in the $2 theatres. Most motion-picture actors have been recruited outside the members of the profession who have won their laurels in the high-class theatres. Occasionally some "star" has been induced to appear in a film, but the supporting companies have never been made up of recognized Broadway favorites.

"The reversal of this system is to be my first innovation. Not only do I intend heading the cast of every one of my photoplay productions with one or more stars of the utmost eminence, but every single player who appears in my pictures, even though more than 300 are utilized in a single production, will be

recruited from the ranks of the best players regularly appearing in Broadway theatres.

"It is useless to deny that a special aptitude is necessary for film interpretation, and a certain amount of experience as well, no matter how gifted a player may be upon the legitimate stage. So, wherever I find a worthy actor or actress, one who has a fine following upon Broadway, I intend making a fine motion-picture actor or actress out of them. To this end I am going to found a preparatory school, where special instruction will be accorded gratis to all those actors who I believe would be "great cards" in photoplays, but who I feel are in need first of a special course setting before them the initial requisites of film enactment.

"My second important innovation will be in the matter of stagecraft. Instead of methods so generally employed in film productions, I intend to provide even more elaborate and spectacular productions than have ever been presented on the stage, for the whole wide world will be my stage, and I intend to spare neither expense nor trouble to provide the most novel and authentic settings procurable. The interior settings will all be photographed in the large and fully equipped studio which we control in Yonkers, but the exterior pictures will be taken wherever on the globe the most satisfactory scenes can be found. If necessary, I will send my artist and camera experts twice around the earth to procure the material for a single play.

"I am going to make it possible to transport Broadway to the most remote hamlets in the United States. It is my firm desire to make the entire nation acquainted with the finest plays that have ever been produced upon Broadway. Scarcely one person in one hundred

thousand can ever see the best actors in the best Broadway productions. I am going to send, by means of miles and miles of films, the greatest actors in the world in the greatest plays ever written into every nook and corner of the country, no matter how distant or remote or small."

The large order which Mr. Arthur has outlined for himself is placed on record in this volume, and it remains for history to establish the fulfilment.

During his career Mr. Arthur has managed the starring tours of Stuart Robson, DeWolf Hopper, Digby Bell, Marie Cahill, Kelsey and Shannon, Bessie Abbot, Weedon Grossmith and Grace Van Studdiford.

The All-Star Feature Corporation is composed as follows:

President—Harry R. Raver, Secretary and Treasurer Exclusive Supply Corporation, Secretary and Treasurer Itala Film Company of America, Secretary and Treasurer Grand Circuit Features.

Vice-President—Archibald Selwyn, Treasurer American Play Company, President Selwyn & Co., Theatrical producer.

Treasurer—Philip Klein, Treasurer American Photoplay Company and theatrical producer, Assistant Treasurer Authors' Producing Company.

Secretary—George J. Cooke, President Metropolitan Lithograph Company.

Director-General—Augustus Thomas, Playwright and Dramatist.

The company is engaged in the manufacture and production of the motion picture of the higher type—the presentation of Broadway theatrical successes in which are featured prominent theatrical stars. Pictures

of four, five, and six reels only are made, comprising a full evening entertainment in themselves.

The corporation was organized in August, 1913, and has already completed the following productions: Augustus Thomas' "Arizona," with Cyril Scott in the leading role, supported by Gail Kane and a prominent cast. It is in six parts. Henry M. Blossom, Jr.'s "Checkers," in five parts, with Thomas W. Ross in the part he originated. Richard Harding Davis' "Soldiers of Fortune," with Dustin Farnum in the lead, in six reels. Eugene Walter's "Paid in Full," with Tully Marshall, Riley Hatch and a Broadway cast, in five parts. Augustus Thomas' "In Mizzoura," featuring Burr McIntosh. Augustus Thomas' dramatization of Charles Dana Gibson's famous series of drawings, "The Education of Mr. Pipp," in which Digby Bell plays the lead. Edgar Selwyn's adaptation of Sir Gilbert Parker's "Pierre of the Plains," in which Mr. Selwyn appears in the lead.

In preparation or for production at a later date are: Upton Sinclair's powerful story, "The Jungle," in which Mr. Sinclair himself will play the prologue. James A. Herne's past success, "Shore Acres." Geo. Bronson Howard's "An Enemy of Society." "The Traveling Salesman" and "The Chorus Lady," by James Forbes. Robert W. Chambers' many books of fiction. "Within the Law," the tremendous theatrical hit, and all of Augustus Thomas' successes.

Every production made by the All-Star Feature Corporation is produced under the personal direction of Augustus Thomas, who is actively associated with the company.

It is the plan of the company, before long, to en-

AUGUSTUS THOMAS

One of the first playwrights of the speaking stage to produce for the screen. Head of the All Star Film Co.

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gage famed and qualified playwrights for the writing of original photoplays.

This last statement is, indeed, important. Augustus Thomas will grasp, as few producers can, the full range of picture-play productions. That he will ultimately discard the one-time stage successes and approach the vital task of the new era, which will follow the exhaustion of stage material, is an announcement of great significance.

Much has been written, more has been said, about educational films. Like a cherry, the subject has been nibbled at, a little bit here, and a little bit there, but nothing of a concrete, practical nature was really attempted, in the United States at least, until the Colonial Motion Picture Corporation took hold of the problem in a business-like manner. This corporation numbers in its ranks such well known men as:

James D. Law, President American Artography Company, President Colonial Motion Picture Corporation.

Hudson Maxim, Inventor of "Maximite," and other U. S. Government explosives, Consulting Engineer and Experimental Expert for E. I. duPont de Nemours Powder Company, who acts as Technical Expert for Colonial Motion Picture Corporation.

Sir Gilbert Parker, Member of the British Parliament, Novelist, Director of the Colonial Foreign Department.

Duff C. Law, Expert Cinematographer, Inventor and Technical Director of the Colonial Motion Picture Corporation.

John D. Dunlop, of Dunlop Brothers, Silk Manufacturers, New York.

Roland Phillips, Editor of Cosmopolitan Magazine, New York.

Rich G. Hollaman, President of the famous Eden Musée, Pioneer Exhibitor of Motion Pictures in America, President of Grand Central Palace, New York.

Proctor W. Hansl, President of Seth Moyle, Inc., Publishers, New York.

Alfred H. Saunders, formerly Editor of both Motion Picture News and Motion Picture World, Manager of the Colonial Educational Department.

Mr. James D. Law, the President of the corporation, is known nationally and internationally as an author and business man, and is co-inventor with his son, Duff C. Law, of many improvements in motion picture machines and apparatus, including sound synchronizing. They, together, have also invented a process of color photography, controlled by the Colonial Motion Picture Corporation, so simple and yet so accurate that they can show motion photography in all the colors of nature, correctly, completely and economically, without the aid of complicated machinery, and giving pictures of extraordinary brilliancy.

Mr. Alfred H. Saunders has been a pioneer in the educational field during the past fifteen years. He has organized the educational department of the Colonial Motion Picture Corporation, by obtaining specialists from every university and college throughout the land, who will act in the capacity of Advisory Directors for the purpose of producing educational films, in the true sense of the word. These will be largely scientific and industrial features, comprising the whole range of studies from the simplest to the most complex subjects.

Thousands of subjects are already available under

the above heads, and it is the purpose of the Colonial Motion Picture Corporation to increase these with the assistance of the various professors of teaching who will allow their negatives to be utilized for the spread of education through every branch. Mr. Rich G. Hollaman is allied with Mr. Alfred H. Saunders in this work.

This branch of the Colonial, while important, will not, however, absorb the whole of its activities. In line with their principle of having only the better kind of motion pictures, the corporation has secured the motion-picture rights to the best known literary works of many famous authors, including the following:

Sir Gilbert Parker, author of "The Right of Way," "The Battle of the Strong," "The Seats of the Mighty."

George Randolph Chester. author of "Get-Rich-Quick Wallingford," etc.

Rupert Hughes, author of "Excuse Me," "The Old Nest," "Miss 318."

Gouverneur Morris, author of "The Claws of the Tiger," "The Penalty."

James Oppenheim, author of "Dr. Rast," "Idle Wives."

Frederic Arnold Kummer author of "The Brute" "The Other Woman."

Mrs. Wilson Woodrow author of "Sally Salt," "The Silver Butterfly."

Mabel Herbert Urner, author of "The Journal of a Neglected Wife," "Their Married Life."

George Bronson Howard, author of "Snobs," "The Double Cross," "Broadway to Paris."

"Larry" Evans, author of "Once to Every Man," etc.

John Fleming Wilson, author of "The Man Who Came Back," etc.

Cosmo Hamilton, author of "The Blindness of Virtue," "The Door That Has No Key."

Sir Gilbert Parker's "Seats of the Mighty" will be the first picture filmed by the corporation. This production is to be followed by an elaborate dramatization of Booth Tarkington's "Gentleman from Indiana," and by other productions of equal importance. With the finest photography, acting, scenery and scenarios, added to the prestige of famous names and productions, it is confidently believed that the Colonial Motion Picture Corporation will set up a new standard of cinematography, producing films that will not be here to-day and gone to-morrow, but real works of art, literary subjects and technical masterpieces that will entertain and educate young and old as has never before been attempted, far less accomplished. In the words of President James D. Law, "There is room in every city and hamlet for a high-grade moving-picture hall or theatre where only the better kind of motion pictures will be shown, and can be shown on a financial, self-supporting and even dividend-paying basis." To help in this good work, and enable others to profit with them, is the aim of the officers and management of the Colonial Motion Picture Corporation.

When the World Film Corporation announced their advent into the feature end of the motion-picture business,* they said they would handle nothing but what they considered the best of the world's output of both the European and American manufacturer. Up to the present time they have fully lived up to their promise. Hundreds of films have been offered them for exploitation, the vast majority of which they refused as not

* In June, 1914, The World Film Company became allied with the Shubert Theatrical Company for the purpose of filming all of the stage successes of the latter.

JOAN OF ARC ON TRIAL FOR HER LIFE—"JOAN OF ARC—THE MAID OF ORLEANS"
Produced by Savoia Film Co., Turin, Italy, in five parts

IN THE PRESENCE OF CONSTANTINE—THE TRIUMPH OF AN EMPEROR
"In Hoc Signo Vinces" (By this sign you will conquer). Five parts

being up to the standard. In order to carry out this policy they realized that they would have to be in a position to market their films all over the United States. In order to accomplish this purpose, they have already opened twenty offices extending from New York to Minneapolis in the North; New Orleans in the South, and Kansas City in the West, and they anticipate having a half-dozen more offices open, extending out to the Coast by the first of March. In order to reach the high standard they have set for themselves, they have gathered about them a force which they consider the best engaged in the business. The question of salary has never entered into the proposition. Their motto has been: Get the man—no matter what the cost. Every man connected with the organization is ranked among the potential factors in the business. The motion-picture exhibitor has traveled along the same lines in business for several years, reaping the harvest of a few dollars, but never giving thought to the morrow, but the patrons of the motion pictures are demanding more and more of the exhibitor and the motion-picture manufacturer. It stands to reason that no firm can make pictures all of which are always good. As a result, an exhibitor who is tied up with a regular service, no matter whose service it is, has to take the bad with the good. Whereas the output of the feature men handing out a regular service is limited to a dozen manufacturers, the World Film Corporation has the pick of hundreds. They are absolutely unlimited in scope, both of manufacturer and subjects. Nothing is too big or too small for them to exploit, provided it meets the approval of the concern. As witness, Pasquali's "The Last Days of Pompeii," "John of Arc," "The Triumph of an Emperor."

The unvarying standard of excellence which has marked the products of the Great Northern Film Company, ever since its advent into the field of cinematography eight years ago, has placed it in an enviable position in the fore rank of manufacturers who regard quality as an asset precious enough to be safeguarded. It was the Great Northern Company that first introduced the multiple-reel subjects in this country, and from this beginning sprang the feature of to-day with its still-growing possibilities for the future. Having been the pioneers in this productive field of the motion-picture industry, the Great Northern Company, quite logically, has made it its aim to hold its progressive stride. The result has been a succession of remarkable photoplay productions that have been acclaimed by reason of the distinguished personnel of the players, the wise selection of subjects and photography which has set a standard in cinematography.

From the first multiple-reel subject presented, the result has been a succession of productions out of the ordinary. The forthcoming presentation of "Atlantis," adapted from Gerhardt Hauptmann's novel of the same name, is calculated to establish a new record by reason of its magnitude. The product of the Great Northern Company is manufactured in Copenhagen, Denmark, where five studios and an extensive plant are kept in constant service, supplying the world-wide demand for multiple-reel productions, absorbing photoplays, comedies and scenic subjects. The principal actors and actresses have been engaged from the Royal Theatre of Copenhagen, as well as from other European centres of dramatic art. The natural scenery in the suburbs and the country surrounding the quaint Danish capital, together with the rare atmospheric conditions,

supply all that could possibly be wished for in the production of these sterling films. Mr. Ingvald C. Oes, the General Manager of the Great Northern Company ever since the New York office was established, although comparatively young in years, is a veteran in the film business and has earned an enviable reputation as a progressive.

CHAPTER IV

Long before the vogue of the moving picture had reached the photoplay stage of its amazing evolution, "Pop" John Ince passed on, little dreaming that his three sons who had already passed through the vicissitudes of a precarious stage era would become famous and prosperous in a field where the father's teachings was their greatest asset.

Those who know their Broadway of a generation ago will recall how John Ince was wont to promenade along the Rialto with his children, all of whom were literally born in the atmosphere of the theatre. Though one of the most capable comedians of his time, the elder Ince, throughout his long and honorable career, failed to score the one-compelling "hit" that would have enriched him. Instead, he became noted as the best exponent of the Chinaman in the country. Often Ince starred in his Chinese creations, but he always seemed to escape the good-fortune meted out to many less worthy stars. For a long time he starred jointly with Minnie Palmer in "Our Boarding School," but the greater portion of his career was spent "jobbing," until, weary of the "road," and undoubtedly wishing to bet-

STUDIO, SANTA MONICA, OR INCEVILLE
(*New York Motion Picture Co.*)

AN AUTOMOBILE SMASHED JUST FOR ONE SCENE AT A COST OF $500
(*New York Motion Picture Co.*)

Where Thomas Ince Holds Sway and Earns Every Penny of His Six-figure Salary

ter prepare for the future of his children, he established next door to the Broadway Theatre an agency and a school of acting, and it was here that the now-celebrated Ince brothers learned the technic of the stage. Their schooling was of that kind difficult to obtain in modern times. All three boys began stage careers as infants, and the manner in which the eldest (Thomas) entered the moving-picture field is interesting enough to justify the author in presenting here a description of how a struggling actor in a few years became one of the vital factors of a great industry. The history of the theatre from its inception to this day will reveal no more amazing rise to fame and fortune than that of "Pop" Ince's oldest son.

Like most actors in the older field, Thomas H. Ince found that after eighteen years of toil and untold hardships, during which unpaid salaries and "tie walking" were often recorded in his diary, his varied experiences had availed him nothing. His last engagement was in one of the cheapest vaudeville circuits, and from this he landed in New York one day without enough money to pay for a room for himself, wife and baby. While making a round of the agencies, Thomas came in contact with an actor who had formerly played a small part in one of his companies, and was informed by the latter that he had found a permanent berth as a producer of motion pictures. Ince argued that if a "hanger-on" could secure a directorship in this field, he, himself, was wasting his time acting. Finally this director offered Ince the usual $5 a day to enroll for a "try-out." Making good, the management asked Ince to remain, which the latter agreed to, provided he would be granted the first opportunity in the directing line.

The opportunity came quickly enough, and at a weekly honorarium of $60, for which Ince was, indeed, grateful. In two weeks one of the directors quit and Ince was placed in full charge of the studio. The film company was not one of the best grade, and Ince realized he was working for a lot of ex-clothing dealers who knew nothing of its artistic side; not one of the heads could speak English, so after a year of hard work with a little money saved, Ince left the studio and went to Los Angeles, where he obtained another engagement at double his previous salary. It happened that one day Miller Brothers' "101" Ranch Show was exhibiting in the city, and Ince sought out Charles O. Baumann, President of the New York Motion Picture Company, suggesting that Mr. Baumann's film company engage the entire "101" outfit for a series of big western pictures, with real Indians, cowboys, horses, etc. Baumann, who is credited with being a real showman, immediately entered into the project, with a final result wholly constructive and immensely profitable.

Ince, now in absolute authority, revealed himself as a prodigious worker. It was yet a primitive period in film development, and he had to write his own scenarios, direct the productions and "hustle props." The actors had to dress in tents. One little stage and some "near-scenery" provided the environment, for the firm, now so wealthy, had none too much money after this investment, and as they had practically no experienced actors, it was necessary for Ince to make leading men and women out of cowboys and cowgirls. They must have had the spark of genius, for not a few made more than good, while one lady, especially, who began under Ince in those days, has become one of the real stars of the screen.

After six months of notable achievement, Ince observed that the different factions in the film world were fighting among themselves. As he himself put it, "when thieves fall out, honest men come into their own." Both sides wanted the man who had shown a remarkable genius as a director. That Ince also was not lacking in business acumen is best indicated by the arrangements he entered into during the aforesaid warfare. Instead of a salary, Ince was given a 50 per cent. interest in the company, and was elected Vice-President and General Manager. Now he has under his direction close to 400 persons. The company controls 20,000 acres of land leased for motion-picture purposes, and he now directs his operations from the filmtown known as Inceville-by-the-Sea, in Santa Monica Canyon, California.

Here is turned out every week 10,000 feet of finished product. The pay roll is $15,000 a week. They have their own electric light plant, private telephone system, raise their own cattle and have a fine truck garden—an industrial village, in fact.

Ince has started to make the big features he has been dreaming about for a long time and has incorporated a company in which his own name alone is featured. Thus we have, as far as it has developed, the career of a man who began directing photoplays at a weekly salary of $60. Mr. Ince reluctantly admits that his annual income is now close to $100,000. I quote him here verbatim:

"I am afraid, Mr. Grau, you will think this is rather inflated. Perhaps you had better not publish the figures. I tried to answer your question truthfully.

"I think my rapid rise should provide incentive for others. There will always be great opportunities for

directors. There is much to learn, however, as the art is vastly different from the stage, and a director should have knowledge of photography to obtain the best results. Opportunities like mine do not come to one every day, but big salaries will always be paid to directors, and that, too, fifty-two weeks in the year."

I am tempted here to extemporize on the favorite expression of Mrs. General Gilfroy, in that delicious satire of other days, "The Mighty Dollar," viz., "Shades of 'Pop' Ince, look down upon us."

Of Mary Fuller* there is little to be written at this time, for here we have the photoplayer whose personality and achievements are as familiar to the general public as to the writer. Perhaps the most interesting phase of her film career is the manner in which the Edison star has held aloof from all efforts to induce her appearance in the vaudeville theatres, despite that in one instance a contract was offered to her which called for a four-figure weekly honorarium.

It is not in the province of the writer to attempt to review the many portrayals of a Mary Fuller or a Marc McDermott; therefore, if less is written here anent their varied achievements than of other players less celebrated, this is solely due to the fact that their fame has required magazine and newspaper writers to recite practically every phase of their artistic and personal careers.

But of Mr. McDermott I cannot be certain that he has been fully credited with the part he has played in delving into the classics of literature and perpetuating on the screen the all-compelling genius of the world's greatest poets.

I have sat in a playhouse more than once, when for

* She leaves the Edison Company in July, 1914, to join the Universal.

MARY FULLER
(*Universal*)

MARK MACDERMOTT
(*Edison*)

Two Screen Stars, Famous All Over the World

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twenty minutes this great silent actor would be depicted on the screen sitting in a chair with a book in his hand, moving scarcely a muscle, yet through sheer facial expression and utter repression of theatrical effects, the art of McDermott held an audience, none too intellectual, as spellbound as one may possibly hope to achieve even in these days of wondrous science, and this, too, without an ally save the intermittent flashing of a line from the immortal verse of a Tennyson on the screen.

Perhaps Mr. McDermott may achieve world-wide renown as a result of such productions as "The Man Who Disappeared," but it is not a reflection on Richard Watson Childs' literary effort to cherish the hope that a true artist like McDermott may be utilized less for thrillers wherein he may easily be replaced and his artistry preserved for that vital era of the picture play when such as he alone can establish what the new art really stands for.

New wonders of the film studio are being revealed so persistently that even the miracles of long standing are often overlooked. I have often heard men high in authority on the artistic side of the theatre express themselves in terms like this:

"It is all very well to boast about the young players who come before the camera without stage experience and quickly achieve fame and fortune as well as leading stellar positions, but how much of this is due to the director?

"You do not, however, gaze upon the spectacle of a director of photoplays who has 'made good' who has not had stage experience and plenty of it, at that."

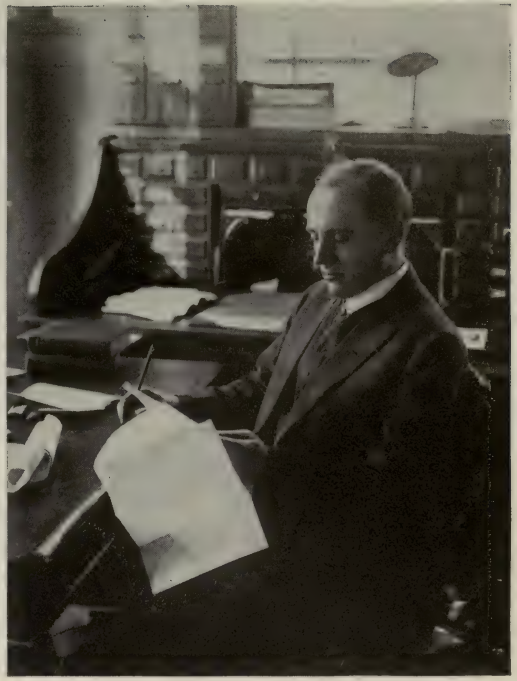
For a long period I was much impressed with the truisms of these expressions, but research, such as the

present volume has necessitated, has cast such theories to the winds. Elsewhere in the volume the career of Lawrence Trimble, expert author and producer of photoplays, is fully described. Mr. Trimble came to the Vitagraph studio to prepare a series of articles for a magazine and remained there for years without accomplishing his task. Instead he became a celebrated director and is now turning out photoplays in which Florence Turner is featured. Mr. Trimble never was connected with the theatre in any capacity.

And now comes before me the unusual achievement of George W. Terwilliger, whom I recall on the editorial staff of the "Dramatic Mirror" and who afterward started the "Morning Telegraph's" motion picture department under the pen name of Gordon Trent. While on the "Telegraph" Terwilliger wrote scenarios between issues, as the paper was published on Sundays only. These he sold to the Biograph Company and they were good enough to be directed by that master of picture craft, D. W. Griffith.

From there he joined the Reliance Company as scenario editor, also writing one story a week. Later Terwilliger saw a chance to better himself with the Lubin Company. Here he turned out two plots a week, but one day he approached General Manager Lowry. Terwilliger said to the Lubin business head: "I don't believe it requires an actor or even a stage manager to produce a photoplay. Give me a chance and I think I can prove it."

Lowry, from what I have heard of him from men who are in a position to know whereof they speak, is a man who believes that the motion-picture art is yet to find its greatest geniuses. That these may not be discovered until the idea now prevailing as to stage



LAWRENCE S. McCLOSKEY
Scenario Editor (Lubin)

IRA M. LOWRY
General Manager Lubin Mfg. Co., Philadelphia, Pa.

Two Active Contributors to Lubin Prosperity

experience being absolutely essential is proved a fallacy.

"Anyhow" (as Bobby Gaylor would say) Lowry did give Terwilliger a chance, and the best proof of his capacity is the fact that his second production was "The Cry of the Blood," a three-reel masterpiece, written as well as directed by the man who never was connected with the theatre save as a writer or, rather, as a critic of distinctively professional publications.

I believe that given a man of a high order of intellect who has an intimate knowledge of photography and who is gifted with an ability to "think in pictures" he will prove a greater asset to the film producer a year from now (if not much sooner) than the stage manager who comes to the studio with no other qualification than his stage experience.

Wilfred North, a Vitagraph director, while a long time associated with the stage, does not believe his stage knowledge has been the greater asset in directing photoplays. Says Mr. North: "The director must see with the eye of the camera." And the day may be near when moving-picture productions (not photoplays) are directed by the world's greatest minds wholly independent of the art of acting, and there are now men directing in the studios who are so well prepared for that day that they will welcome it. Mr. Griffith's remarkable success has resulted from his fearless and revolutionary methods. But for him the day of reckoning for the new art would not be so near.

Realizing that the two questions were as vital as any he could ask, the author put these up to the famous director, D. W. Griffith, and this recognized authority on the photoplay responded thusly:

"You ask me: 'Do you think the stage and its craft

are the best means of productivity for the camera man?' No, I do not. The stage is a development of centuries, based on certain fixed conditions and within prescribed limits. It is needless to point out what these are. The motion picture, although a growth of only a few years, is boundless in its scope, and endless in its possibilities. The whole world is its stage, and time without end its limitations. In the use of speech alone is it at a disadvantage, but the other advantages of the motion picture over the stage are so numerous and powerful that we can well afford to grant the stage this one point of superiority. The conditions of the two arts being so different, it follows that the requirements are equally dissimilar. Stage craft and stage people are out of place in the intense realism of motion-picture expression, but it may well be that a little motion-picture realism would be of immense advantage to the stage.

"To your second question, 'After the plays of other days are exhausted, who will supply the needs of thirty thousand theatres?' I would refer you to the opinion expressed in the foregoing paragraph. The plays of other days are not essential to the motion picture, and I am not sure that they are not proving a positive harm. If motion-picture producers had no access to stage plays, they would be obliged to depend upon their own authors for their material, and, since the picture dramas that would thus result would be composed entirely for picture production, they could not fail to much more nearly reach a perfection of art than could ever be hoped for while writers and directors are trying in vain to twist stage dramas into condition for picture use. When the plays of other days, and of these days are exhausted, as they will be, motion pic-

tures will come into their own. They are valued now only for advertising purposes, and, when a stage play is reproduced in pictures with any success, it is inevitably found that often the plot and always the manner of treatment have been entirely departed from.

"D. W. GRIFFITH."

The receipt of Mr. Griffith's letter coming as it did just as this volume goes to press, indicates that the present writer is supported in his theories—theories he has given expression to in magazines and in the public press—by men who have helped to make the motion-picture art what it is to-day. And if such authorities as Mr. Griffith are correct in their viewpoint, the present stage movement in filmdom will be followed by the vital era of the new art itself.

The photoplay depicting criminal life in various phases is about as widely discussed by writers in the press and magazines as any subject the camera man has embraced, yet the consensus of opinion indicates that censorship such as now obtains in this country is wholly inadequate to exercise any control of the widely varied outlets through which the crime photoplay may have "got by."

Even where censorship is most rigid the productions of objectionable plays dealing with crime and violations of law and order are not less prolific than in those sections of the country where the control is vested in leagues, created in recent years by representative bodies of state exhibitors, who have banded together for uplift of the industry which has endowed their members with a lucrative occupation.

The writer, wishing to present in the current volume the views of some one experienced in criminal proced-

ure, yet who has also some knowledge of the motion-picture art and its influence to prevent or even to create criminal tendencies, approached William J. Burns, the celebrated detective. I had considerable difficulty to impress this gentleman with the idea that he might express himself beneficially. Mr. Burns has, himself, appeared in moving pictures and is fairly familiar with the technical side of film making, and I thought that because of this fact he must have some decided views on the power for good or evil—or both—possessed by the authors, directors, players and producers individually and collectively. Said Mr. Burns:

"I would say the motion-pictures' possibilities for good are unlimited. The mental attitude of the average spectator at a photoplay house is receptive in seeking what might be called a deviation from mental or physical strain. The brain craves for 'something different,' but the action must divert the mind to new thoughts.

"I am sorry to say," Mr. Burns continued, "that in many instances the motion-picture people accept and produce narratives and plots which are so transparent in character, void of possibility or actual occurrence, that they really detract from the good that is seemingly sought to accomplish. This I have noticed when the film is one depicting the commission of crime. The ease and alacrity with which the crime is apparently committed requires so little effort that a person with criminal tendencies would drink in the situation with such a ravenous appetite, owing to the receptive condition of the mind, that the desire to simulate the star character could not be resisted, and almost before he would be aware of it, would have embarked upon a career of crime."

Mr. Burns also pointed out that films showing the successful evasion of capture and escapes from prison are presented with the idea of emphasizing the genius of the criminal in this respect, and the effect on the spectator criminally inclined, but not yet wholly lost, is most destructive.

Mr. Burns believes in censorship provided a high order of intelligence shall characterize the make-up of such a board, and he seemed to think that this was needed solely because of the advent of so many producers attracted by the lure of quick profits, and in this view the great detective is so correct that it is hoped that the established film concerns will themselves agitate some system of control that will prevent film production from reaching the level that once was a notorious feature of stage offerings before discipline and rectitude were established through organization.

The photoplay author of the grade to qualify for the future needs of the producers is none too plentiful. In truth, the best writers are now firmly intrenched in the studios on large guarantees as to salary. The heads of the larger film companies are looking ahead, too—taking advantage of the overflux of stage plays adapted to the screen to prepare for the day when this source of supply will be exhausted or perhaps unwelcome.

Up to a year or two ago, the free-lance photoplaywright was welcomed, at least to the extent that it was hoped a new genius would come forth to be immediately "signed up" for one of the studios for its scenario department. Practically all of the prolific photoplay authors who have many produced and released successes to their credit are now either on the salaried

staffs of the large producers or else have arrangements to write exclusively for these. Moreover, despite the known fact that hundreds of men and women without previous experience as writers have succeeded in selling scenarios, nevertheless such authors as have made their impress emphatic and enduring nearly all hail from the field of the theatre or from the editorial sanctum.

This is so true that one may not find, save in some rare instance, an established writer of photoplays devoting himself entirely to scenario work, unless under contract to the producers. Even such prolific authors of photoplays as Epes Winthrop Sargent, Roy S. MacCardell, Captain Charles Keiner, and Russell E. Smith are actively engaged in other fields. All are experienced writers of fiction for magazines and newspapers.

The distinctly theatrical writer has achieved prominence as a photoplaywright, and more than one erstwhile writer for the publications devoted to the stage and its people has qualified as director also. As stated elsewhere in the volume, the "Dramatic Mirror" has sent from its editorial staff to the film studio such now well-known authors of photoplays as Frank Woods, Calder Johnstone, and George W. Terwilliger (the latter is also a director).

Bannister Merwin, Captain Leslie Peacocke, Mark Swan, Charles M. Seay, Emmett Campbell Hall, Larry Trimble, George F. Hennessy, E. Boudinot Stockton, W. A. Tremayne, Lawrence S. McCloskey, and a dozen other representative photoplaywrights have all written for the stage or for the magazines, and it must not be forgotten that about one-half of the scenarios of the established film companies are prepared by the photoplayers themselves.

ROY L. McCARDELL

BANNISTER MERWIN

RICHARD HARDING DAVIS

HAROLD MacGRATH

EPES WINTHROP SARGENT

EMMET CAMPBELL HALL

J. BERG ESENWEIN

MARC EDMUND JONES

A Group of Photo-playwrights

Mary Fuller, Gertrude McCoy and Bessie Learn, all with the Edison Company, are experienced writers of photoplays, and nearly all of the Edison male players, such as have been with that company several years, add to their income materially through an ability to turn out compelling scenarios. While in the Vitagraph Company no week goes by that at least two of the releases do not reveal the names of Vitagraph players as authors. At least twenty members of the acting forces write photoplays.

All of the ladies holding important positions in the scenario departments of the big studios were able fiction writers before entering filmdom. Elizabeth V. Breuil, Marguerite Bertsch, F. Marion Brandon, and Louella Parsons, the first two with the Vitagraph, the last two with Eclair and Essanay respectively, were accepted story writers, who quickly grasped the technic of the photoplay and became in short order practically the most important executives in the studios, occupying the same position and holding the same authority as the editor-in-chief of the story magazine.

Monte Katterjohn, who was one of the first to write photoplays for the Vitagraph Company, and who has retired from a long service to the Universal Company as its scenario editor, was and still is a prolific contributor to the best magazines. Mr. Katterjohn's success in the last few years is the best illustration of the type of author to find in the present vogue of photoplays a profitable vocation, and it is such as he that will come forth with renewed vigor and with a far greater financial reward when the producers are confronted with a demand from 30,000 photoplayhouses for something more vital and original than picturized versions of more

or less successful stage plays. Mr. Katterjohn is only twenty-three years of age.

Although Bannister Merwin has not written for the stage up to now, this author, at present with the London Film Company as its artistic head, has had his hands full to supply the scenarios for producers here and abroad, yet it is known that he is working on a fairy tale to be presented as a spectacle in a London playhouse early in 1915, and if one may judge from the outcome of Captain Leslie Peacocke's "Neptune's Daughter," originally conceived and prepared for a stage production, and yet to be produced as such, it will not be surprising if the Bannister Merwins and Leslie Peacockes figure conspicuously in stage productivity a year or two hence.

As Mr. Blackton so clearly indicates in his contributed article in the present volume, the great need of to-morrow, aside from what he so aptly calls the "life portrayal," is original multiple-reel photoplays conceived and written by the world's greatest fiction authors, who will embrace their task now with an abundance of confidence—with an assured financial reward not possible as recently as two years ago, and with but one obligation on their part, namely, that they undertake their task with the screen alone in mind.

The writer is penning these lines at the end of May, 1914, when progress and expansion is assuming such a pace in filmdom that the problem as to what will develop before this volume is off the press has entailed no little temptation to resort to prophecy. However, more than one authoritative prediction has come from the big studios to the effect that long before the year 1914 has run its course the very last of the "stars" of

literature will have capitulated to the lure of the new art.

Not all of the most desired acquisitions from the literary calling will come forth solely from great financial incentive. If this were the only aim the sensational success artistically and financially attending the screen efforts of Rex Beach, Harold MacGrath, and a half dozen of their colleagues famous as fiction writers, would suffice to induce a veritable stampede of the studios by authors of world-wide fame.

But there is looming on the motion-picture horizon the natural aftermath of the astonishing success of the serial photoplay first introduced by the Edison Company with the "Mary" series and followed later with the sensationally successful "Kathlyn" series, both conceived by famous fiction writers and the last named creating an almost general affiliation between the film producer and the magazine and newspaper publishers.

The price paid to Harold MacGrath for the manuscript of the twenty-seven-reel production of "Kathlyn," presented in thirteen instalments, is said to have been $12,000, while his contract for another serial photoplay, entitled "The Million-Dollar Mystery," produced late in June, 1914, by the Thanhouser Film Co., of New Rochelle, calls for a much larger compensation, and the magnitude of this serial production may best be imagined when it is stated that a $10,000 prize is to be awarded for the best solution of the mystery in 100 words.

The combination of Harold MacGrath and Lloyd Lonergan (artistic head of the Thanhouser Company) is one that may well attract attention, for here we have two magazine writers who have already proved that

their genius lends readily to the constructive side of the motion-picture art.

Bannister Merwin is a name that has been displayed on the screen long before the present custom of crediting photoplaywrights with their achievements, and the day is near when such as he alone will provide scenarios. When the present vogue of stage adaptations ends, the real photoplay author will come into his own. Mr. Merwin has written many Edison successes. His best photoplays follow: "Home, a Thanksgiving Story," "While John Bolt Slept," "A Concerto for the Violin," written in collaboration with Mrs. Merwin; "The Sunset Gun," "The Antique Brooch," "Her Royal Highness," "The Dean's Daughters," and "All for His Sake." Mr. Merwin is now in London, preparing for forthcoming productions with the London Film Company of "The Menace," and "Child O' My Heart."

It will be interesting to watch the efforts of such authors as Bannister Merwin, who have never written for the stage, but who represent, in the writer's opinion, the future ammunition of the film producer.

Emmett Campbell Hall is noteworthy not only because of his eminent position as a photoplaywright—a position which enables him to command a salary considerably better than that received by a cabinet officer—but because he is probably the only author who, having already attained success in the field of general literature, had the foresight and courage to devote himself exclusively to the new art of photoplay writing, and this at a time when thirty dollars was regarded as a good price for a scenario. Events have fully justified his faith in the future of the motion-picture play, however, in the development of which he has been no inconsiderable factor. Mr. Hall's man-

uscripts are in the most comprehensive sense photoplays, and not mere outlines or scenarios. More than four hundred of his stories have been released, almost all of the first-class studios having participated in their production. More recently, however, he has contributed exclusively to the Lubin Company, the high dramatic and literary standard of whose releases has become famous. Mr. Hall's great value lies not so much in a large output, but in the quality of his material, and the fact, unusual even among the most successful writers, that he can be absolutely depended upon to produce the highest quality photoplays at fixed intervals.

Roy L. McCardell, author and newspaper writer, first became identified with moving pictures in April, 1899.

Mr. McCardell had suggested the colored comic supplement to the "New York World" in 1893, and in 1896 left "Puck" to start the first publication of this kind with Morell Goddard, then Sunday editor of the "World." It was Mr. McCardell who first brought the work of R. F. Outcault to the attention of Mr. Goddard, and together these three are responsible for the getting up, illustrating and issuing of the first colored comic section issued with any Sunday newspaper. This was for the "New York World," in November, 1896. Mr. Outcault, one of the trio, afterward became famous through his "Yellow Kid" and "Buster Brown" comic supplement pictorial series. Mr. Outcault, by the way, is also now interested in moving pictures, and so is Mr. Goddard, through his association with the Hearst publications and the Hearst affiliations with the new science.

Meeting H. N. Marvin, the Vice-President of the Bi-

ograph Company, in April, 1899, Mr. McCardell was offered the position of scenario writer for the Biograph and Mutoscope—the latter the familiar penny-in-the-slot moving-picture machine. During his stay with the Biograph Company, Mr. McCardell originated some three hundred moving pictures. Here he also formed business and social relations with many men subsequently famous in moving pictures—Messrs. Marvin, Long, Marion, McCutcheon, and, later on, Rock, Smith, and Blackton of the Vitagraph, and Edwin Porter, then of Edison and now of the Famous Players. After a year's pleasant association with the practical side of moving-picture taking with the Biograph Company, Mr. McCardell returned to newspaper work for the "World," creating his famous "Jarr Family" series and other newspaper features. He still retained his connection with moving pictures as a free-lance scenario writer, and has been steadily identified with the progress and growth of the new science. Altogether, he has given, at this writing, over eight hundred picture stories to the screen.

Marc Edmund Jones, one of the few photoplay authors who make that their sole vocation, is a comparatively new arrival in the literary field. He was born in St. Louis, Mo., October 1, 1888, and was brought up and educated in Chicago, Ill. In 1908 he left school and started to work for the Pullman Company, working up to the position of storekeeper. In 1911 he resigned to become associated in the management of a small company in Santa Barbara, Cal., and remained there until 1912, when he returned to Chicago and entered the employ of the Western Electric Company. He resigned from this company in January, 1913, to devote his entire time to writing moving-picture plays.

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He wrote his first photoplay in October, 1911, and followed this with three more; but all four were rejected promptly. At a later date, he was persuaded to submit one of the four a second time, and this led to his first sale (Essanay). But his next efforts were all rejected, and he lost interest again. Some six months later he visited a moving-picture plant for the first time, and this resulted in the fatal attack of the photoplay-writing fever. He started to work in earnest in July, 1912.

He has been prominently identified from the start with the different movements for the benefit of the photoplay author. When it was suggested that "get-together" circles of writers be formed, he organized the first of these—The Chicago Inquest Club. He was in New York to help organize the parent inquest club, and has recently organized the Los Angeles circle. He was the first photoplay author to have a man arrested for the theft of a scenario, and when the case was decided against him he agitated the matter in the trade papers, finally persuading a number of the more prominent writers in Los Angeles to attend the meeting which resulted in the formation of the Photoplay Authors' League.

He was among the first to take the stand that the photoplay author must be a technical expert in all matters of photoplay production, in order to arrange the material in his stories in the most effective manner, and to follow this with careful study. He has directed and played in scenes and has designed and originated a number of effects. He was among the first to announce his belief that the author will be of more importance to the film than the players and the director.

Because of this he has refused many offers of positions as editor, staff writer, and director.

He is not a prolific writer, and averages less than a script a week. But every script sells, each one is written carefully for the company that purchases it, and his releases are almost invariably successes. Among his most successful releases are "Twilight" (Essanay), "The Wood Fire at Martin's" (Selig), "Sunlight" (Essanay), "In the Firelight" (American), "Slipping Fingers" (Selig), "Withering Roses" (Beauty), "Millions for Defence" (Vitagraph), and "The Town of Nazareth" (American).

The Photoplay Authors' League was organized in Los Angeles on February 27, 1914, by a group of representative writers who met primarily to see what action could be taken following the decision of a local judge that a photoplay manuscript was valueless. In March the organization was perfected and officers elected for the first year as follows: President, Frank E. Woods; Vice-Presidents, Hettie Gray Baker, Richard Harding Davis, and Ernest A. Dench; Treasurer, Richard Willis; Secretary, Marc Edmund Jones. The members of the Board of Control are: Hettie Gray Baker, Marc Edmund Jones, Russell E. Smith, F. McGrew Willis, Richard Willis, William E. Wing, and Frank E. Woods.

The purposes of the league are:

To take every possible means of gaining recognition for the art of photoplay writing, and to gain better recognition for its authors.

To aid as far as possible in encouraging and developing a better grade of authorship for the photoplay.

To knit together in a compact, effective, and power-

ful organization of national and international scope the recognized photoplay authors.

To give its members and all other photoplay writers whatever protection the power of the league will enable it to secure.

To strive to gain for photoplay manuscripts the privilege of copyright registration without publication, as is extended to the manuscripts of dramatic and dramatico-musical compositions under the copyright laws of the United States at present.

To publish once a month a bulletin announcing new membership, reporting new laws and other matters accomplished for the benefit of its members, and containing a complete forum for the exchange and dissemination of the experience and ideas of its members.

To give an opportunity of copyright protection until such time as new legislation is secured, through the medium of the bulletin in which the publication of photoplay synopses and hence copyright shall be allowed, upon payment of a small fee.

It is not the purpose of the league to be of any service in a social way, to regulate prices, to influence the sale of photoplay manuscripts, or to take any arbitrary or aggressive stand with manufacturers.

It is not the purpose of the league to establish a resident membership either in Los Angeles or elsewhere, or to hold meetings for the benefit of its resident members in any locality.

Active membership in the league consists of photoplay authors who have ten produced photoplays to their credit as author. Associate membership consists of authors having sold one photoplay manuscript.

CHAPTER V

The development of the motion-picture art, particularly as to its theatrical side, has been on such a scale that the writer has been confronted with space problems in any effort to adequately recite and fairly appraise the scope and influence of even the few most prominent institutions which in 1914 began to vastly enlarge and improve the screen output, as a result of the simultaneous advent of the two- and three-hour photoplay in playhouses of the first grade, and at dollar prices of admission; also resorting to theatrical methods of booking and advertising.

The movement has come with an impetus so compelling that it is not surprising to hear at every turn the direst predictions of the aftermath, but theatrical history is replete with evidence of the ability of the great public to quickly adjust the evils of all crazes, as they have developed in theatredom. The laws of supply and demand never were called upon to regulate the conditions in the amusement field to the extent that the year 1914 will be utilized to bring about an equilibrium between the spoken play, or what is called the legitimate theatre, and the theatre of science and invention.

Here we have perhaps the most interesting, and surely the most vital, phase of present-day amusements. The future of the theatre, as conducted since the inauguration of the Christian era, is at stake. To attempt to deny that this condition exists in the United States is to ignore the realization of the prophecies of less than three years ago. To-day such prophecies, based on the laws of proportion alone, if applied to the possibilities of the motion picture as a theatrical attraction—not necessarily assuming that photoplays will constitute the greater motion pictures of to-morrow—would indicate that the problem is nearing solution. There is an intricate question now seriously agitating the amusement field from coast to coast—"Are we due to relegate the player in the flesh to the film studio, in pursuance of the laws of modernism of a scientific era?" Or will there come forth at the crucial period so clearly at hand a crop of expert showmen (there is no other term to apply in this instance) such as the field of the theatre has lacked in recent years, who will grasp the greatest opportunity that has confronted the theatrical manager and play producer in fifty years, and by recognizing that the motion picture vogue has created theatregoers out of 90 per cent. of mankind, be provided with a greater incentive and a more valuable asset in the conduct of their operations than at any time in the world's history?

Assuming that a genuine effort is made to entice the many millions of newly created theatregoers (the majority of whom were attracted by the low prices in the first instance, but are gradually forced to increase their expenditure for entertainment) into the theatres where plays and players are presented in the old way, the day may be near when such of the producers as have

interests in both fields will awake to the significance of a condition that reveals 90 per cent. (instead of 10 per cent. as recently as a decade ago) of a populace as theatregoers.

And there is much to indicate that with the adjustment of admission prices to a scale almost equal with the two modes of public entertainment, that the film magnate, possessed of the showmanship instinct, and provided with playhouses and widely distributed stock companies, recognizing the trend of the motion picture to materially add to the patronage of the spoken play, will himself enter the older field and demonstrate the correctness of the writer's viewpoint.

No one believes that there is the least danger of the motion-picture play replacing the spoken play as an entertainment, but that the former has routed off the boards all but a few of the traveling companies and has driven cheap melodrama entirely from large and small cities alike, is admitted; and now that the rosters of the film studio include more well-known players than the speaking stage—with the very last of the producers in the older field, Charles Frohman, capitulating to the lure of the camera man—a condition exists wherein the season of 1914-15 is due to witness a complete change in the theatrical map.

Whether the experienced theatrical managers now affiliated with the film industry take the initiative to induce the millions of amusement patrons created by the photoplay to become patrons of the so-called regular playhourse, or whether the effort will be made by the gentlemen who have amassed fortunes in the newer field, and who are now in an impregnable position to make such a move, it seems certain that before the year is ended, as a result of the many affiliations

between the influential interests in both fields, a highly developed plan of apportioning the "lay-out" in the nation's theatres will be in operation. And then the question as to whether fifty million photoplaygoers can be enticed to divide their expenditure between the two methods of public entertainment will be answered, perhaps for all time.

But there is one phase of this unique situation on which the prosperity of the theatre, as conducted along older lines, is at stake, that the showman will have to reckon with, and this phase represents unquestionably the more vital issue—namely, "Is the present-day tendency to present pictorial adaptations of more or less successful plays of other days the best use to which the motion-picture art may be utilized?"

Is the theatrical movement which already comprehends a complete presentation on the screen of past stage productivity a realization of the highest aims and greatest possibilities of a new art, which is just beginning to attract the attention of the world's greatest scientists and mechanics, and which is also inducing the investment of enormous capital by hard-headed men of the world of finance, to whom the theatre as it was never appealed?

The two first screen productions to achieve a world-wide vogue, after being released by American manufacturers, were so nearly actualities, at least such was the impression created, that one may hear more to-day about "The Life of a Fireman" and "The Great Train Robbery" than will be heard as many years hence of the greatest film achievements of 1914. Yet these were not "actualities"; but the realism depicted even in that primitive period caused more than one film producer to specialize in productions wholly beyond

the scope of a four-walled playhouse. If the records were published, it would be found that Paul Rainey's "An African Hunt" has attracted the public to a greater extent, at higher prices of admission and for a more prolonged consecutive period, than any fictional theatrical or semi-theatrical release that came later.

I may find few to endorse my views, nevertheless I hold that it is such productivity of the camera man—and here the term is used advisedly—that will eventually prolong the amazing prosperity in filmdom. The realities of life not only prove the most compelling attractions with the public, but will enable one to point to the influence of the motion picture in the national life. The pictures of Captain Scott's unfortunate expedition to the South Pole illustrate as nothing else can the possibilities of a heaven-born new art, and when the final results are achieved from many expeditions of intrepid men and women in this year of 1914—some of which are conducted secretly, others requiring as much as two years of research and untold hardships for all concerned—then will be witnessed perhaps the spectacle of the two-dollar-a-seat motion-picture production, without an actor, without even a director, and without scenic or stage accessories.

There is no assumption that such productions can be evolved with the frequency requisite for exclusive use. No one dreams that in this century the photoplay, speaking literally, is to be wholly replaced by real-life films; but there is much to justify the belief that the greatest productions of the screen will be due to the unparalleled daring and persistent research of men and women bent upon revealing to mankind that which has never been seen save by the few explorers and scientists themselves.

Men to whom the theatre is wholly without appeal, men emboldened by divine incentive, are now on their way to lands where a civilized human being never ventured before, and it is these Henry M. Stanleys of the second decade of the twentieth century who will perpetuate the vogue of motion pictures, and when the public is invited to gaze on such productions the impression created will be somewhat similar to that which one might have in seeing "A Million Bid" to-day, if the spectator had not entered a photoplay house since the days of "The Chase."

Toward the end of 1913, the influence of the motion picture in shaping and revealing public sentiment was aptly illustrated through the experience of Hal Reid, erstwhile apostle of melodrama, author of a score of thrillers, and present-day all-round film promoter. Mr. Reid had been with various producing concerns, in the capacity of director and scenario editor, without achieving the unusual. Evidently Mr. Reid believed that the vicissitudes of one Harry Thaw would make a compelling subject, and as Mr. Reid once wrote and produced a play in which the slayer of Stanford White was sympathetically pictured, he was able to obtain the aid and co-operation of Thaw himself.

Proceeding to Sherbrooke, Canada, and other Canadian and New Hampshire cities, Mr. Reid secured less than 500 feet of film, yet in a half dozen of New York's vaudeville theatres of the first grade, for an entire week, the audiences were limited by the capacity, and twice daily in each the spectacle of the crowds cheering the alleged madman was on view. It was at this time that several of the big city dailies reversed their attitude toward Thaw, and it is generally conceded that these Thaw films and the manner they were re-

ceived convinced many and converted others into the belief that Thaw had been punished enough. Another phase of the Thaw pictures, interesting by itself, was the demonstrated fact that, provided copies enough were printed, half of the hundreds of millions of the world's picture patrons could see the exhibit inside of 60 days.

Herbert Brenon, one of the best of directors who now are so vital a part of motion-picture development, told the writer that he got his best points for his work from the newspapers, and I sincerely believe that, as the present vogue of stage plays reaches an end, there will come on the scene an entirely new group of determined men and women who will write solely for the screen. These will come forward only when the producers realize that such talent and genius as they possess must be accorded financial recognition.

This day of recognition for the author should come within a year; but the first producer to grant a royalty on all income the producer himself receives will start an era of screen achievement as yet inconceivable, and then the photoplay author will be the envied of the entire literary calling, for his earnings will be prodigious. George Broadhurst has admitted he earns $100,000 a year. I expect to see far greater annual earnings than this recorded in filmdom in 1915; but I am not sure the big reward will go to writers who ignore the significance of Mr. Brenon's admission as to where he gets his best points.

In these days of realism, when the limitations of the stage are inducing play producers and players alike to intrench themselves in the film studios, one may

Dan Weaver L. M. Noto Wm. N. Selig Collin Reid William Morris Harry Lauder

This Picture is Noteworthy for the Fact that It Contains the Only Likeness of Col. W. N. Selig That Has Been Published.

Courtesy of the "Moving Picture World"

WILLIAM N. SELIG, WILLIAM MORRIS AND HARRY LAUDER IN THE SELIG STUDIO, LOS ANGELES, CAL.

CHARLES KENT AS "DANIEL" IN "DANIEL IN THE DEN WITH THE LIONS"

A remarkable though actual scene in a Vitagraph production

well marvel as to where the limit line is to be drawn in the effort to outdo previous demonstrations of intrepidity that is now so characteristic of modern film productivity.

Few of us believe even now that the amazing revelations on the screen are not mostly due to the tricks of the camera, and still fewer would accept as a truth the published statements of the hair-breadth escapes of players of both sexes on whom the director is wont to rely whenever the scenario calls for reckless daring, where the danger to be encountered is such that, but for the apparent viewpoint of the spectator as to the illusions of the camera, the suspense of an audience would be immeasurably greater than it is; but undoubtedly the actual "dare-devil" nature of several recent screen productions, if fully revealed to the average audience, and accepted by it on the principle that "the camera cannot lie," the wildest cravings for realism, even in this era of sensational productivity, would be satisfied.

Nevertheless, there seems to be a certain magnetic influence surrounding the film studio that will induce men and women of the stage to risk their very lives that the achievements of the producer of photoplays may be greater than what has gone before. So true is this that I could name more than one player now famous for intrepid performances on the screen whose stage career was wholly barren of the slightest sensational incident; in fact, the most startling exploits as I am privileged to see them on the screen are participated in by players long identified with the stage along classic and dignified lines. If anything was characteristic of such actors it was suppression.

Perhaps no photoplayer of to-day has had a more

varied film experience than Charles Kent, and if there is anything in the line of daring that this Vitagraph player has not attempted during his years of service to that company I would like to know what it is. Yet this same Charles Kent on the speaking stage was very much similar to the great Coquelin, or our own John Gilbert of other days. Fancy John Gilbert going into a cage where three more or less man-eating lions are to be his sole company?

When I saw the lithographs of the Vitagraph production of "Daniel," and recognized my old friend Kent in the title rôle, I did not wait till this photoplay was exhibited in my home town, but went to the city expressly. After seeing "Daniel" I told Mrs. Grau of my experience, and took her that night to the city where I saw it a second time. We both agreed that such a performance could, by no stretch of imagination, be what it seemed to be. The more I thought of it the more skeptical I became. Assuming the most favorable conditions to prevail I could not name a player, past or present, who would undertake what Kent did, provided there were no "tricks."

I determined to write to Mr. Kent, whom I had not seen in the flesh in nearly fifteen years. I called upon the veteran actor to tell me the truth, not thinking at the time to make any use of the information. But after reading Mr. Kent's letter I was emboldened to make it a part of this volume, if only to reveal the attitude of the player toward the film producer as compared with that which usually obtains between actors and managers in the older field of the theatre.

"800 E. 14th St.,
"10 Dec., '13.

"Dear Grau—Yours received. It was no fake.

Neither were the animals 'doped.' I prayed to God to protect me and went into the cage. Picked out 'George' because he looked the kindest; played the scene with my heart in my mouth, and came out of the cage, and then I began to tremble, and did so for two hours.

"I had just recovered from a severe attack of pneumonia and I thought if God did not want me 'then' he would not want me a few weeks later. As I said, I prayed before I entered the cage, and I felt incased by about two foot of something, and strange to say—before the picture was taken the lions walked around me and did not come within two feet of me. I thought it was the presence of the great 'Something' that watches over us all. It was my 'duty' to the dear Vitagraph Company to 'do it' and I 'did' it. Though I must say I don't think another man in the company would have risked his life in the same cause.

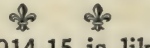
"Trusting you are well, and with the compliments of the coming season, believe me, sincerely yours—Charles Kent.

"P. S.—I was thrown into the den from above. The den was enclosed by an iron railing for the protection of the 'crowd outside.' If the beasts had been so inclined they could have had a hearty meal, for I was certainly 'alone.' C. K."

After reading this letter can anyone wonder any longer at the extraordinary condition now prevailing in the amusement world? If Mr. Kent would undertake such an exploit in sheer appreciation of "the dear Vitagraph Company," why marvel because Mary Pickford refuses fabulous offers to induce her to change her environment—or because three of our best stage di-

rectors have joined the Famous Players' Film Company.

Was it not the great Nazimova, herself, who proclaimed that whatever her disappointments have been in her stage career, she was encouraged that the day was near when the new art would reach such a stage in its progress that the thoughtful actor will at last have an adequate means of expression for his genius.



The season of 1914-15 is likely to witness a complete change in the aspect of the entire film industry. Heretofore what is known as the exchange system has controlled the output almost entirely. Such concerns as the General Film Company and what was called the Motion Picture Sales Company (now extinct) absolutely controlled the distribution of ninety per cent. of the releases up to two years ago. The General Film Company's position has been seemingly impregnable. Rumors of a break in their ranks have been plentiful from its inception to this day, but such changes as have been recorded have been wholly insignificant. While as illustrating its standing in the industry it has been the aim of practically all of the large film producers who have come into the field since the organization of the Motion Picture Patents Company, and its ally, the General Film Company, to become affiliated with the latter, to-day such of these as "Kinemacolor," "Famous Players," "Kleine-Cines Quo Vadis," and the Klaw and Erlanger films are "booked" through the G. F. Co., which is to say to motion pictures what the United Booking Offices is to vaudeville.

The Motion Picture Sales Company was, like "General Film," the medium of booking or distributing for the group of independent manufacturers of film,

which organized in 1908, following the formation of the so-called "film trust" in the same year; and it will be observed that the independents' mode of business procedure was much like that of its rival, both as to its holding company and the method of distributing its product, but, unlike the well-disciplined and firmly entrenched G. F., the Motion Picture Sales Company was "in wrong" almost from the outset, though through its offices a tremendous volume of business was done, but friction came principally from two groups of gentlemen, and the warfare these indulged in probably has had no parallel in the history of "the show business." This warfare first brought about the dissolution of the Sales Company and the formation of two competing bodies, one called the Film Supply Company, and these in turn gave way ultimately to the two strong organizations of to-day, namely, the Universal and the Mutual. The development of both of these groups of independent manufacturers has been truly extraordinary, yet whatever ground has been gained by either represents a survival after the most bitterly fought series of legal and physical combats ever recorded of an industry replete with sensational incidents in its progress.

The contests for supremacy between the theatrical syndicates and the old-time pitched battles between the rival circus magnates were in line for Carnegie peace medals when compared with the endless warfare—still prevalent—in filmdom. The principal participants in the various legal and physical encounters were men who have done constructive pioneer work in the development of the motion picture, men who have made fortunes in the last ten years and most of whom own

or represent the largest film concerns in this country to-day.

Perhaps these battles provided a greater incentive for notable achievement as manufacturers of film than any other influence one may name. Certain it is that such men as Carl Laemmle, P. A. Powers, Charles Hite and Messrs. Baumann and Kessel, who were vigorously arrayed on one side or the other, have come forward in the last two years with an impetus that must be consoling. Surely, none there are who will question their status in the industry. The career of Laemmle is perhaps the most remarkable of the many meteoric dashes to the front that have been so interesting a part of film history. A fire pictured on a film helped to make him a millionaire.

Laemmle is 47 years old, is given to soft hats and a clinging handshake and speaks with a slight German accent.

"My first grasp on the basic foundation of film making came from seeing a fire filmed on the screen," said Laemmle recently. "I discovered that an average of eighteen per cent. of all the raw material which entered my factories was being wasted; now I have reduced it to two per cent., and propose to eliminate all waste this year."

Laemmle got into the film business through his admiration of the nickel as an article of barter. He landed in New York in 1884 a raw German boy of 17, with his $50 patrimony in his pocket. Soon he reached Chicago. The largest salary he ever received was $18 a week. To this he added a little by rising at 3 A. M. each Sunday and taking a train to a village twenty miles away, where he sold the Sunday papers. He gave up his $18 position in a wholesale jewelry house

LILLIAN WALKER ("DIMPLES")
(Vitagraph Co.)

PEARL WHITE
Who created "Pauline" in "The Perils Pauline." (Eclectic-Pathe)

WINIFRED GREENWOOD
(American Film Co.)

MARGARET SNOW
(Thanhouser Co.)

to go to Oshkosh as cashier for a clothing house at $15 a week because he argued that as a jeweler he had no future. In four years he became manager, with an interest in the profits. Said Laemmle:

"I believed myself to be a nickel genius and I planned to establish a chain of five-cent stores. I found a business where I could make nickels multiply." Having saved $3,000, Laemmle went to Chicago. One rainy night he dropped into a five-cent theatre. Before he left he knew all that the proprietor knew about the business. The next day he hired an experienced man to prospect for a good location for a moving picture theatre, and was on his way to Oshkosh to draw out of the bank his $3,000. In six weeks after he opened the first theatre he had two others in Chicago. In six months he owned a film exchange, and in two years he was a manufacturer. Money fairly rained upon him. The nickels were multiplying at an incalculable rate. Laemmle regards his success as due to an insistent inquisitiveness in matters financial. From his employes he always demanded a daily report so that he knew to a dollar what yesterday's profits or losses were. From the outset he was a telegraph fiend, using the wires instead of the mails, beating his competitors. His early training as a buyer and seller helped him beyond comprehension when he became a tremendous film trader, and, most of all, he knew how to advertise.

In the film world they call it "Laemmle luck"; in fact, the magnate himself in his advertising persistently refers to Laemmle luck, but to-day the reference is inadequate and wholly unjust to himself, for here is a man whose achievements of the last two years place him among the captains of industry of a tremendous

business era. Moreover, there is nothing to indicate that he will not continue as a dominant figure on an overwhelming scale as long as he is identified with the vast industry which he has helped to make what it is to-day; not through luck but principally because of ceaseless toil and partially because of a personality electrically magnetic at times and ingratiating always.

It must be understood that while theatrical methods in the booking of feature films have been in evidence for several years in a few instances, the changes that are likely to become permanent before the year is ended will have been created by what is now called the "Broadway Movement."

When "Quo Vadis?" broke records throughout the country, attention was naturally directed to the manner in which the colossal Kleine-Cines production was exploited and as Mr. Kleine left the booking to Messrs. Cohan and Harris, the great financial results were generally attributed to a resort to theatrical booking methods, and also were the main incentive for the erection by Mr. Kleine and his associates of the new and commodious photo-playhouse in the heart of New York's theatre zone. Moreover, the unexpected public response to the Vitagraph Company's bid for Broadway honors and the attitude of the important press in according to the inaugural night the same space consideration that is usually given to the dedication of the so-called legitimate theatre, all contributed to open the eyes of film men to the need of adopting new methods to exploit the costly productions which now seem alone to carry a large appeal.

It is now thought that the feature film productions will be gradually separated from the long-established exchange system—though there are still thousands of

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GEORGE KLEINE

One time optician who, because of high ideals and great enterprise, has become a tremendous factor in the film industry. Producer of "Quo Vadis," "Antony and Cleopatra," etc.

little theatres throughout the country where the exchange system of bookings is as potent as ever—but the film industry has assumed such tremendous proportions in the past year that the belief is quite general that for the first time in twenty years the local managers of opera houses and halls in cities of 50,000 population or under are due to secure a plethora of attractions. What this means of itself will be apparent to any one familiar with the truly ghastly box office records in the one-night stands in recent years. The Messrs. Shubert plan to divide quite equally their stage and film productions, and hope as a result to solve the most serious problem, that of providing attractions for their theatres outside of New York.

So tremendous is the film output likely to be within the year that one must not marvel if the aspect of the great industry undergoes material changes over night. At the moment there are several factions operating under a complex, ill-disciplined mode of business procedure. At any moment can come an upheaval such as has always followed the unorganized hap-hazard way of operating in the amusement field.

From all this confusion resulting from ninety per cent. of the nation's showmen entering the film field, some arrayed against the established interests, others with them, there must arise a commanding figure of the Edward F. Albee type, who will so amalgamate the warring faction, eliminating the fakirs, as only a clearing house can, and so systematize the overwhelming screen productivity—probably by some gigantic booking institution, such as obtains in vaudeville; then business rectitude and economic laws will combine to regulate a line of endeavor expanding so rapidly and

absorbing so extensively as it marches on to its final goal, that even he who runs may read.

Picturedom is looked upon by many as the New Eldorado. Many misguided fools are rushing in where experienced angels fear to tread. Many theatrical concerns are now "going into the moving picture business" and they blithely announce their intention to uplift the motion picture and show the public some real stage productions done in pictures. Some that have come to light so far have been very sad affairs, as is but natural. The average theatrical man makes just about the same brand of pictures as the average picture producers made five years ago. To again quote the invaluable Shaw: "Vital art work comes always from a cross between art and life."

The art of the picture is to convey an impression of absolute realism in a manner artistic. The theatrical stage manager has been proven to be utterly useless in picture production until he has unlearned all the traditions of the stage and acquired an entirely new technique. It is unfortunate that many stock-jobbing, security-selling schemes are being offered to investors and the public under the magic "movie" name. Many royalties are being promised that will never be paid, and of many of these cardboard houses, great will be the fall thereof. "A word to the wise is sometimes money in pocket."

The following statistics, furnished by Mr. Frank L. Dyer, late president of the General Film Company, give some idea of the magnitude of the industry:

There are about 14,000 moving picture theatres in the United States; there are 700 in Greater New York, and in addition 200 airdomes during the summer season.

Over $20,000,000 was paid by exchanges to film manufacturers during the past year. Over $25,000,000 was paid by theatres to exchanges for the rental of films; $275,000,000 was paid by the public in admissions. There is about $25,000,000 invested in manufacturers' plants in the United States and fully $50,000,000 in finished negatives in stock. The money invested in motion picture theatres is estimated at $120,000,000. About 25,000 people are employed in connection with manufacturing, and probably 175,000 employed in theatres. The amount of film used in the United States alone in one year is over 200,000,000 feet, or almost 40,000 miles, and, as there are 32 pictures to each foot of film, this aggregates 3,200,000 separate photos of each man, woman and child in the United States, and, with all this, or the possibilities of this vast, all-embracing art, the surface has hardly been scratched. Europe is the accepted leader in things artistic, but it is universally conceded that American motion pictures are the best in the world and is proven by the fact that more American films are sold and exhibited in Europe than of their own product. When America stands in the foremost artistic and literary ranks, as she undoubtedly will in another decade, motion pictures will have been one of the most powerful contributing causes.

All summed up in a paragraph, the answer is—without a STORY—motion pictures would be what they were styled at their inception, a novelty or a fad. So literature is indissolubly linked with the future and success of the greatest of the Allied Arts, the "Life Portrayal" or "Thought Visualized" is perhaps better than all "Literature Realized."

CHAPTER VI

As recently as four years ago, as far as this country is concerned, players of reputation on the regular stage were so reluctant to become affiliated with moving pictures that the producers were forced to rely on what then was a rather narrow source of supply, namely, the provincial stock companies; yet the selections were, indeed, creditable, and to this day some of these young men and women have not only maintained their lead as photoplayers, but not a few of the real stars of the screen of to-day are the same individuals who in the early years of the 20th century entered the studios bent upon conquest in what to them was, indeed, a difficult yet new and interesting art.

One must comprehend that even John Bunny has been a photoplayer but a little over three years. He came to the Vitagraph Company at a time when the stage calling was in such a precarious condition that the man who is now famous all over the world was quick to accept a weekly honorarium of $40. Bunny had been an actor for twenty-six years. His average salary was about $100 a week. He had been often promised more than this, but so unstable was the business procedure and often the engagements

were so short and so varied that Bunny fairly jumped at the chance to enter the field which he had observed closely, and as he put it himself, "Either I must make good on the screen or else starve to death."

John Bunny's twenty-five years on the stage was much like the average stage career. That he never reached stellardom may be due to lack of managerial acumen. Certain it is that many play producers in the older field would permit him to write his own contract for a starring tour in the near future, and one has stated that he would be quite willing to grant the same terms if Bunny changed his name, indicating that, apart from his fame as a photoplayer, his value is now recognized.

A year ago the late William Hammerstein—as was his wont—paid Bunny $1,000 a week to appear in monologue. The Vitagraph star was kept a second week and later was rebooked. Moreover, as Mr. Bunny has persistently been offered a far higher honorarium for a prolonged tour of vaudeville and can become a Broadway star in a play expressly written for him, and has refused all such offers, it is reasonable to suppose that he is not earning much less than the president of the United States. Such has been the result so far from the plaintive appeal of the great laughmaker made three and a half years ago, an appeal for permanent work and a surely paid salary of $40 a week.

Many there are who believe that the photoplayers should not appear in person, at least not in the theatres where their artistry is revealed on the screen, yet there is nothing to indicate that such appearances in the flesh detract from the player's appeal. Bunny certainly was a compelling attraction during the in-

augural period of the Vitagraph Company's own playhouse, when the high-priced seats were sold days in advance, attracting a class of playgoers quite similar to that of the two-dollar-a-seat theatres. Bunny was accorded by the Vitagraph Company an additional salary for his personal appearance so largely in excess of his regular compensation that it is hardly likely that the dainty silent drama in which he and two of his colleagues appeared would have been kept on the boards for two months if the idea itself had not been successful—in fact, as illustrating the desire to see the idols of the screen in the flesh, the Vitagraph Theatre program will include this feature indefinitely, merely changing the productions and the players, a plan that presents possibilities for the perpetuation of a nearly lost art, that of real pantomime, such as was so artistically offered at Daly's Theatre two decades ago in "L'Enfant Prodigue."

Charles Kent was perhaps the first actor of the highest rank to become a permanent member of the Vitagraph Stock Company, his advent therein antedating Bunny's by several years and no better evidence of the stability of the Vitagraph stock policy can be referred to than the spectacle this fine actor's film career reveals. For more than seven years Kent has been one of the pillars of the Vitagraph structure. He has seen in that period a growth of the film company's operations nothing short of extraordinary. When he entered the Brooklyn studio the Vitagraph had but one studio, and its stock company numbered perhaps a dozen persons. To-day Mr. Kent is one of a score of noted leaders in a widely distributed stock organization, including more than 150 men and women, not

A MILLION BID

SCENE FROM "A MILLION BID," THE PHOTOPLAY NOW WIDELY DISCUSSED BECAUSE OF ITS REALISM

In the Vitagraph Theatre, New York

Two Scenes from a Notable Vitagraph Production

one of whom is lacking the requisites for a prolonged Vitagraph career.

This big body of players represents by no manner of means the final growth of a colossal plan to entertain the world's gross population simultaneously. The number of well-known players who can command a larger compensation than was their's on the stage is surprisingly small, though, of course, the inducements becoming greater as the productions become more important and numerous, the present year will greatly add to the list of accepted screen stars.

But such achievements as those of Bunny and Kent are far fewer than those of photoplayers who came into the new field with either no stage experience or so little that they are entitled to recognition as products of the new art. Charles Kent, from the outset, displayed a keen conception of the art of the photoplay from practically all of its angles. Furthermore, he is held fast in his artistic aspirations through an almost reverent devotion to the three gentlemen he so loyally serves. Elsewhere in the volume the reader will be provided with ample proof of this assertion.

Mr. Kent not only plays the leads in countless photoplays, but not infrequently portrays a minor role with such consummate artistry that one may comprehend the significance of Commodore Blackton's expressed ambition to create within the Vitagraph studio as model a stock organization and with as lofty ideals as have made the name of Augustin Daly immortal in stage history. As Mr. Kent is the author of many photoplays, in not all of which he appears, and as he was for six years also one of the Vitagraph's chief directors, his influence as a whole in the company's development will be apparent.

Maurice Costello's film career was not unlike John Bunny's, and he, like his mirth-making colleague, has been a member of the Vitagraph Stock Company since his début on the screen. I recall the handsome Costello as a popular leading juvenile, with various stock companies, and have always maintained that the now-celebrated photoplayer was due to reach New York's theatre zone. Such as he invariably, too, have quickly scored when metropolitan opportunity was theirs. As it happened, Costello made his impress instanter in filmdom, because he invested each portrayal with a sort of realism that has always impressed me as wholly untheatrical; in fact, it is this simulation of "the actuality" that illustrates the very essence of the motion picture art. Few there are who possess this quality, and strangely enough, it is to be found less frequently among experienced actors such as Costello than in the "studio product," such as Carlyle Blackwell and J. Warren Kerrigan, two young men who played together a few years ago in "Brown of Harvard." Neither accomplished anything of note on the stage, but both are veritable stars of the screen, and like Costello, they are handsome, manly, and have mastered the technic of the theatre of science. Each has written many successful photoplays and all have incomes now five times greater than the best they ever had in the older field.

In the Vitagraph Company are a few players who have achieved a far greater fame in the few years they have been identified with it than in all their prolonged stage careers. Van Dyke Brooke's influence in the Brooklyn studio is probably as great as Kent's, and that is the best tribute I can pay to an actor of the old school, who after a quarter of a century's combat

with the hardships of a precarious calling, found fame and financial reward, so hard to acquire in his earlier career, almost from the very outset of his Vitagraph advent.

Like so many others, Brooke has been in the Vitagraph Stock Company for several years. I saw him portray Armand Duval in "Camille" nearly thirty years ago. The performance, aside from Brooke, was so primitive that I wondered how he came to be in the cast. I never saw him again in the flesh, but a score or more of his film creations are recorded in my diary. Most of these were written and directed by him, for Brooke is, indeed, prolific as an author, versatile as an actor, and a real genius in staging what the Vitagraph aptly calls its "life portrayals." It is, indeed, an inspiring spectacle to witness that of the patriarchs of the stage finding in the theatre of science a new vogue for their artistry—with largely increased compensation and enabled to enjoy in the evening of life that domesticity that was never theirs in the older field. If the craze for moving pictures has entailed hardships for the managerial element and has changed the theatrical map from coast to coast, this is due greatly to the reluctancy of theatrical business men to recognize the opportunity before the public demanded a better return for its money paid at their box offices.

And now with these theatrical managers following the lead of Daniel Frohman and reducing their productivity for the stage to embrace the more popular field, the actor is due to enjoy a period of prosperity, with a far greater demand for his services than has ever existed in this generation.

William Humphries is another of those experienced

actors whose prolonged career on the stage was about on an even plane, scoring many notable successes, but always escaping stellar honors, though I recall Humphries as a co-star in "More Than Queen," with Julia Arthur when he distinguished himself by a portrayal none of us will ever forget, but when this sterling actor joined the Vitagraph Company he became almost instantly one of its greatest assets. Again may be noted the triple service so frequently in evidence in the film studio, for Humphries, like the Messrs. Kent, Costello, and Brooke, writes many of the photoplays he appears in, and directs so many Vitagraph productions in not all of which he acts himself, that lately he is seen on the screen too rarely.

Of all the Vitagraph players with long careers on the regular stage to their credit, Sydney Drew is perhaps the best known, because he has been appearing uninterruptedly in the older field for more than thirty years and was practically the last to capitulate to the lure of the studio. Mr. Drew came to the Brooklyn studio in 1913 direct from a vaudeville career wherein with Mrs. Drew, he appeared almost consecutively, for more than seventeen years, yet in all that time Mr. Drew did not require more than four playlets, one of these, "When Two Hearts Are One," had a practically uninterrupted vogue of ten years, and I venture to state if Drew ever does return to vaudeville, this vehicle will be demanded by the managers.

I was particularly interested in Mr. Drew's coming into picturedom, fully aware of the significance of the advent therein of a man of his varied talents, who had always invested his stage work with what is called character drawing. There are many persons of high rating in the theatrical world who believe that Sydney

Drew is a better actor, generally speaking, than the idolized John Drew. As the latter is due to appear on the screen, this is a question that may, after all, be decided by the tremendous photoplay public.

I am reminded here of a rather abrupt answer to this question given by a still-living Southern manager, who in one season had booked John and Sydney Drew with separate companies about six weeks apart. When this manager came to New York in the summer to book attractions, he was stopped on Broadway by a professional friend, who ventured to discuss conditions in the South. Said he:

"I see you played both John and Sydney Drew in Mobile. Which attracted the best?"

"Well, that's easy," retorted the Southerner. "John Drew but Sydney didn't."

Any controversy as to the relative artistic qualities of the brothers Drew, if decided in the film studio, may have a final result quite similar to others which changed conditions in the amusement field have created. In one Western studio, appearing in minor rôles, is a former stage celebrity who less than five years ago employed his present director at a weekly salary of $25, while the director referred to is also the star of the productions in which both now appear, the latter finds in his pay envelope each seven days a check written in four figures. While this is an exceptional case, remarkable changes of this nature may be noted in almost all of the larger film organizations.

As for Sydney Drew, when he decided to enter the newer field about a year ago, he was fully aware of the fact that his hard-earned reputation would count for little. To the writer Drew stated that he was attracted by the goal of "building up something"; in

fact, was impressed with the idea that he would have to "show 'em." Mrs. Drew was still living, but in bad health, and the change of environment meant that the family would all be occupied in the same line of endeavor, for Mrs. Drew was prolific in adapting plays to the screen and evolving original scenarios as well, while S. Rankin Drew, the idolized son almost from the outset, scored with his film work.

That Mrs. Drew's demise has removed from picturedom an author whose genius found expression in the theatre of science was best illustrated in the amazing success of "A Million Bid," which was adapted from Mrs. Drew's play, "Agnes." The influence of the Drews in the Vitagraph institution was apparent to all who attended the premier of the Vitagraph Theatre. I know of several critics and stage folk who were wont to "drop in" at the Vitagraph Theatre at least once a week, while "Goodness Gracious!" was on the program. In all his career Sydney Drew never revealed himself as a low comedian to greater advantage. In this production, which gave blasé New York playgoers the "time of their lives," Clara Kimball Young gave a performance that has not been excelled on stage or screen in modern times.

"A Million Bid" was directed by Ralph Ince, one of three brothers, all directors. Ralph Ince rarely acts, himself, save in the Abraham Lincoln photoplays. James Young directed the excruciatingly funny "Goodness Gracious." He is the same James Young who starred in "Brown of Harvard." With him during his starring tours were the two "matinee idols" of filmdom —Carlyle Blackwell and J. Warren Kerrigan. All three to-day are influential factors in the photoplay field as directors, authors and stars.

In the enormous roster of the Vitagraph players, one may observe an abundance of unfamiliar names; at least, to the general public, but whose finished character drawings stamp them instanter as graduates of the theatre along older lines. In the Vitagraph-Liebler film production of "The Christian," the John Storm of Earle Williams presented an interpretation almost wholly different from the well-remembered portrayal of E. J. Morgan, yet in the first-night audience there were many long-time professionals who not only expressed a preference for the photoplayer, though a unit in the belief that the superb text of the spoken play was not "put over" concretely in the visualization; nevertheless not one of these gentlemen was familiar with Mr. Williams' stage career.

Practically the same discussion was in evidence during the intermission following the presentation of "A Million Bid." This time the inquiries were confined to the two "leads," Anita Stewart and Harry Morey. The critic of the largest circulated morning newspaper insisted that he had never seen either on the stage during his more than thirty years' incumbency on New York dailies. As for Miss Stewart, she has never appeared on the stage at all, but Mr. Morey has had a long career on the boards. No one who saw him in "A Million Bid" and also in "Wild Beasts at Large" can doubt that, like so many other successful photoplayers, he has had prolonged "stock" experience.

But how are we to explain the versatility of Anita Stewart, who has created so wide a range of characters? Here, indeed, is a striking illustration of genius finding expression first in the film studio. Three years ago Miss Stewart was unknown even in filmdom. Today as a screen star she has a following so large and

in so many countries that were she tempted to convert her popularity into cash, her earnings would be on a par with that of the prima donnas of grand opera.

But there is that something about the new art which holds the youthful idols of the people so fast that one rarely may observe the flitting about from one studio to another, so characteristic of stage business procedure. Undoubtedly Miss Stewart is a level-headed girl who recognizes that she is what she is to-day greatly because of the scientific factors that obtain in an environment to which she is passionately attached.

Miss Stewart is the sister-in-law of Ralph Ince, and the latter is as a rule the director of the productions in which she appears. If Mr. Blackton and his artistic colleague, Mr. Smith, can formulate a policy of conduct of the Vitagraph's vast stock organization that will establish the permanency in the ranks of those youthful players who so quickly reveal adaptability to the motion picture art, they will have a school of acting fully as important in this era of the theatre as that of Augustin Daly, who developed the careers of a score or more of players who became a vital part of stage history of the last half of the nineteenth century.

At all of the Vitagraph Premières a social atmosphere such as Commodore Blackton is wont to invest all Vitagraph gala nights with contributed a glamour to these affairs which so impressed Alan Dale, the critic of the "New York American," that he has become a veritable "fan" himself. Truly, the intimacy that is established at these inaugural gatherings is inspiring. It was a picturesque spectacle, indeed, when in a truly realistic manner some two score of the best known of the Vitagraph players faced the audience, bowing to the applause one after the other. So de-

J. SEARLE DAWLEY
Director of the first Famous Players productions

LLOYD B. CARLETON
Director Feature Films (Lubin Film Co.

FREDERICK A. THOMPSON
Director and Producer of Famous Players Co.

RALPH INCE
Director

RALPH INCE AS ABRAHAM LINCOLN

ceiving was this novel introduction that more than one of the spectators thought that the players were present in the flesh.

As a fact, this was true in that nearly all of the ladies and gentlemen were seated throughout the auditorium imparting to the eventful occasion just the sort of glamour that would have attracted half of Greater New York to the playhouse had this feature been advertised in advance; but there were present, too, not a few persons who did not hesitate to deplore the personal presence of so many screen favorites, claiming that it was calculated to destroy the illusion, that it would tend to impress the photoplay patron with the idea that, after all, his idols were much like ordinary mortals—in fact, merely human.

At the premier of "The Christian" at the majestic Manhattan Opera House, the principals in the cast were conspicuously on view in the boxes, and the spectacle of John Storm, holding a reception first in one box and then in another just before his great scene with Glory Quayle, when, while mentally unbalanced, Storm is revealed as a brute in minister's garb, the majority of the audience was intensely interested, many apparently not comprehending the meaning of so unusual a sight.

The closest scrutiny on the part of the writer failed to discover the presence of Harry Northrup, whose portrayal of Lord Robert Urie, in "The Christian," was surely very artistic. For once, the rôle of a villain was enacted for the benefit of the ensemble. Northrup emphasized the repulsive side of the character with little need of subtitles or inserts. Here was a demonstration of silent acting worth going far to witness. The shrug of a shoulder, the consummately ar-

tistic use of a monocle, and the never apparent effort to create sympathy for Storm and Glory by emphasizing his villainy, represented the nearest approach to a pantomimic triumph which in another age was called "plays without words" that the motion-picture art has ever recorded.

James Lackaye is one of the recent additions to the Vitagraph players, but who quickly demonstrated his fitness for pictorial plays. Etienne Girardot came to the Brooklyn studio even more recently. The latter has as yet not had a chance to create a character of the calibre of "Charley's Aunt," but on the other hand has shown that he is exceptionally versatile.

The ladies of the Vitagraph stock company have nearly all had stage careers, though quite a number who were hardly known on the stage became celebrities through their screen work. Edith Storey came to the company as a child already experienced in the vicissitudes of the theatre. This young lady has undertaken about everything in the line of intrepidity that a moving-picture actress must always be prepared for. When New York audiences were applauding her Glory Quayle, Miss Storey was three thousand miles away from the Manhattan Opera House, rehearsing before the camera a daring series of pictures. When asked why she takes chances of this nature, her reply was characteristic of the modern photoplayer. Said Miss Storey: "One is led on through sheer enthusiasm, prompted greatly, too, by a desire to please the director and, above all, the heads of the institution to whom we all owe our advance in the ranks."

This remark of Miss Storey's recalls to my mind that when Florence Turner, "the Vitagraph Girl," left the organization after the most prolonged consecutive

"THE CHRISTIAN"

"THE CHRISTIAN"

Two Scenes from "The Christian," a Vitagraph-Liebler Production

UNIVERSITY OF CALIFORNIA

service in film history, I expressed regret to Commodore Blackton, who was quick to justify Miss Turner's ambitions to convert her fame into cash by way of vaudeville. "Besides," said Mr. Blackton, "there are other Vitagraph girls coming on."

Lillian Walker's personality is of the type that rarely fails to conjure on the stage; yet I have the lady's word for it that she discovered quickly that she lacked that great essential for a stage career—a resonant voice—nevertheless, in my own experience in the theatre, I never knew the Lillian Walker type of actress to fail, even if a good speaking or singing voice was lacking. Therefore, it is not surprising that almost from the day of her advent in the Vitagraph studio Miss Lillian has been a prime favorite.

But Lillian Walker has scored as she has in filmdom for other reasons than her beauty. The lady takes her work very seriously, and is, after all, an artiste whose widely varied portrayals run practically the entire gamut of characterization. One need only inquire of Miss Walker's artistic colleagues to learn that "Dimples," as she is affectionately called, is always the lovable, ingratiating woman who rarely has a grievance, and who has repeatedly appeared on the screen in minor and ungrateful rôles without a protest. More than once this beautiful woman has portrayed a repulsive old hag artistically and with not an inkling of a desire to reveal her true self. This is true art, and there is so much of it at the Locust Avenue Studio that it is about time someone undertook to explain from whence the Vitagraph's artistic expansion emanates.

J. Stuart Blackton and Albert Smith brought with them to the Vitagraph organization at the outset the qualifications of the artist and the inventive genius.

Both are adepts in every phase of the motion-picture art. While Blackton, as he became wealthy and influential, has developed a veritable passion for uplifting policies, Mr. Rock's qualifications are more toward the Vitagraph's business expansion than its artistic or mechanical development. One of the first of the pioneers to enrich himself as an exhibitor of films, he is to-day as incessant a toiler as one may find in the entire film industry. Together these gentlemen form a triumvirate which in this year—1914—is merely indicating that the vital era of their vast productivity is at hand.

The Kalem Company was one of the very earliest of film-producing houses to present the now common "features," requiring thousands of feet of film and involving prolonged preparation and vast expenditure. Its production of "From the Manger to the Cross," as stated in another chapter, was unquestionably the most ambitious undertaking that had ever been attempted by an American producer, and there are those who believe that even at this late day a metropolitan showing with due regard to environment and appropriate musical accompaniment, would result in a prolonged public response, not only in the Metropolis, but throughout the country, where other pictorial productions of the biblical spectacle have attracted great crowds, particularly during the present year.

The Kalems have been noted for a reluctancy to change the personnel of their stock companies, though adding to the numbers materially as the vogue of their productions demanded expansion. Nevertheless, most of the stars of the Kalem productions either began with that organization, or else have been with it for several years. Alice Joyce was undoubtedly a great attraction almost from the day she began to pose before

the camera, and here we have a true illustration of the motion-picture actress. Miss Joyce had no stage experience whatever. Like Anita Stewart, Dorothy Kelly, Margaret Gibson, and Naomi Childers (all Vitagraph players), Miss Joyce revealed adaptability to the new art, and within a year after her advent in the Kalem studio had created a tremendous public following. An extremely beautiful girl, with a refinement of artistic demeanor rarely observed on the speaking stage, Miss Joyce has in many ways shown a singular aversion for such customs as have been characteristic of the "new celebrity" in the field of the theatre. For instance, the young lady has remained with the Kalems in the face of offers that a Metropolitan Opera House diva might envy. And Alice Joyce has persistently refused offers to "star" on the speaking stage, fully cognizant that these offers are inspired through her success with the Kalems. Whether Miss Joyce, like Lillian Walker, is aware of some disqualification for a stage career, I cannot say. Miss Walker told me that her speaking voice was so thin that the other players could not hear her cues; but in the case of Miss Joyce, if one may judge from her splendid pantomimic expression of speech and the very distinct movement of her lips, there is nothing to indicate that she could not become a valuable addition to the stage.

Alice Joyce, as Rosalind, under a director like Belasco, may yet be a possibility. At least, one Broadway manager has expressed confidence that the Kalem star would, under competent exploitation and expert coaching, turn out to be a second Adelaide Neilson.

William Hermann West, of the Kalem company, has been with that organization for several years. If he has ever acted for any other film company, I am not

aware of it. Mr. West's long stage career was principally devoted to comic opera, and that statement recalls the fact that there are not a few former light opera favorites profitably engaged in film work. Henry Hallam, long with the Kalem company, not so long ago was a Casino tenor, who created many important rôles in comic opera. Tom Ricketts, of the American Film Company—one of the best directors of to-day—was the comedian of one light-opera company for more than ten years. Later, Ricketts had his own opera company, and was regarded as one of the best stage directors in the operatic field. Peter Lang, long with the Lubin Company, sang heroic operatic characters with the Bostonians and other organizations. Julia Calhoun, of the same organization, is the widow of Kirkland Calhoun. Both were principals of the Calhoun and other opera companies. The Calhouns were members of the Grau Opera Company, under the writer's direction in the early nineties.

Louise Beaudet, of the Vitagraph Company, was a comic-opera queen in the 80's. Few careers of stage celebrities provide greater or more varied achievement than that of the "Lady dainty" of a generation ago, whose sensational success in Lecocq's "Le Petit Duc" (in which she assumed the title rôle in English, and later in French), at Booth's Theatre, in New York, was not forgotten by the critic, Alan Dale, when the screen revealed Miss Beaudet at the première of the Vitagraph Theatre. In that first-night audience there were many others who had wondered what had become of the little artiste who, in "Madame Fifi," gave a performance of an extremely difficult rôle which in any other hands would have been repulsive.

Louise Beaudet is yet in her prime, and I have ob-

HARRY T. MOREY
(*Vitagraph*)

LOUISE BEAUDET
(*Vitagraph*)

AN ACTUAL STUDIO SETTING
(*Vitagraph*)

served that as a photoplayer she is gradually being accorded a greater prominence, which fact must eventually bring about an opportunity such as has not been hers in many years. The Vitagraph's directors have at their call a truly great artiste, whose rendition of a score of prima-donna roles were not nearly as notable as were her portrayals of parts like Lady Macbeth, Juliet, Portia, Ophelia, and the like; and if the camera does not lie, there is not the slightest indication that the art of Louise Beaudet is less existent or less compelling at this time.

Ruth Roland, of the Kalem Company, is one more of those youthful women whose unblemished physical charms lend particularly to screen work; but Miss Roland is also an actress. Whether this unctuous comedienne owes her fame entirely to the camera man, I am unable to state; but hers is a face not easily forgotten, and I cannot recall the lady's appearance on the regular stage. But it is only a truth to state that in the photoplay field there is no more winsome personality. Like many of her colleagues, Miss Roland has been called upon repeatedly to embark in expeditions wherein almost every feat of daring imaginable has been indulged in; but in this lady's instance the spectator is impressed at once by her athletic physical appearance, expert equestrienneship, and a tendency to feel at home in the water, whether it be an intrepid dive into the high seas or the manning of sea craft from stem to stern amidst precarious surroundings.

Rosemary Theby, now with the Lubin Film Company, in a career of less than three years' duration, no part of which was spent on the stage, has illustrated once more how different are the conditions in the two fields of entertainment. Miss Theby joined the Vita-

graph Company in 1911, and was almost instantaneously accorded important parts. It is hard to believe that this painstaking artiste never even studied for the stage; yet she has become one of the foremost stars of the screen. It is a singular fact, too, that despite her youth and physical attractions, the directors have invariably cast Miss Theby for what are called adventuress rôles, perhaps because of no alternative in that this type of character is usually poorly presented on the screen. After leaving the Vitagraph, Miss Theby played leads and heavies for the Reliance Company, where, under Oscar Apfel, she made rapid strides, revealing marked versatility.

Crane Wilbur, of the Pathé organization, had an important stage career, and for a period had his own company on tour; but this virile, impressive player found far greater favor with the public when he became a film star. At the time of this writing, Mr. Wilbur is appearing in the Pathé-Eclectic production, "The Perils of Pauline," and as a result of a forceful portrayal and an amazing national publicity has become one of those celebrities of picturedom whose fame extends throughout the world and whose face is known to half of mankind at least.

Blanch Sweet is the name of a former Biograph player, whose fame would be far greater to-day but for the long-time policy of that organization to place an embargo on personal publicity. But when D. W. Griffith left the Biograph Company to become conspicuous as the $100,000-a-year director of the Mutual brand of films, he took with him to Los Angeles a number of youthful screen favorites, all of whom have now become recognized as of stellar timber.

That Miss Sweet represents to a great extent the

Griffith idea of what a photoplayer should be, is apparent from the fact that the young lady's portrayals are vested with a naturalism so far away from the average stage interpreter of characters that one may understand Mr. Griffith's theory, that the photoplayer to achieve the best results is the one who has nothing to unlearn. Miss Sweet has achieved equal success in light and serious characters, and has been particularly happy in historical roles, her "Judith of Bethulia" standing out as one of the best conceived portrayals of the modern photoplay era.

Mabel Normand is now better known than many of the stage stars with prolonged careers to their credit. Yet it is only since she left the Biograph Company, less than two years ago, that her name was revealed to the millions of patrons of the photoplayhouse to whom she was endeared. In her Biograph days, Miss Normand displayed marked versatility, in that while comedy rôles predominated, frequently she was enabled to portray characters of sterling quality, requiring ability to simulate varied emotions. And it was in one of these portrayals that I was first brought to realize the significance of Mr. Griffith's contribution to the art of photoplaying—that of the so-called "close up."

Now that Miss Normand is winning added renown with the Keystone brand of films, there must be many like myself who, while grateful for the intensely amusing releases of that comedy-producing organization, would welcome just a little variation in the style of Miss Normand's vehicles, for no one can doubt that the intensity of her dramatic expression, so evident in her Biograph days, must have developed during her prolonged experience in the West. Long before I knew her name, I was impressed with Miss Normand's

intelligent grasp on what Max Reinhardt is pleased to call "pantomimic characterization."

Pearl White, one of the most beautiful women before the public to-day, like Miss Normand, has revealed a wide range of portrayals, with comedy predominating. Yet while with the American branch of the Pathé Frères organization, Miss White frequently was seen in serious, if not pretentious, characters. Expert as a horsewoman, intrepid to an extent that has earned her many encomiums from the camera man and some consolation for the resultant hardships endured, it is not surprising that she was selected to create the name rôle in the Eclectic-Pathé serial photoplay, "The Perils of Pauline," a production that has provided Miss White with an opportunity to indulge in about every feat of daring that the prolific scenario writer could conceive.

In the Thanhouser organization, the gifted and youthful photoplayer has been in evidence from the very outset of this company's progressive productivity. Such a trio of prepossessing and talented young ladies as are now cast for the Thanhouser leads reflects no little credit on Lloyd Lonergan, who is the artistic head of the New Rochelle institution. These three players are now featured, which is significant in view of the fact that as recently as two years ago the names of even the representative photoplayers were not revealed.

The Thanhouser policy, however, has been progressive and stimulating at all times, its founder having come into the new field direct from a prolonged stage experience in the West, where Edwin Thanhouser achieved an enviable reputation through his conduct of model stock companies. The influence of Edwin Thanhouser, following the advent of the photoplay era, can-

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CHARLES J. HITE

President Thanhouser Film Corporation; Vice-president Mutual Film Corporation; President Broadway Rose Gardens

THE GIFT
OF

not be overestimated. His retirement from the institution that bears his name has never been adequately explained, but it is only fair to state that he was the first producer to delve deeply into historical literature; and he presented on the screen a far higher grade of productions in 1911 than was to be witnessed in that year elsewhere. Moreover, Mr. Thanhouser was the first producer to present in one production an array of well-known names, the presentation of "Nicholas Nickleby" entailing the longest cast of actual players up to that time. No less than six stars, all of whom were still potent on the speaking stage, were cast for rôles. Not one of these was featured, and at least two assumed minor rôles—a concession too rarely on view in the older field.

It is therefore to the credit of Charles J. Hite and his associates that when they assumed control of the Thanhouser plant the policies of the founder were perpetuated, which accounts for the wealth of youthful and talented players to-day at the disposition of the company's directing forces. Marguerite Snow, Florence La Badie, and Muriel Ostriche represent the trio of stellar figures, previously indicated by the writer. All have had stage careers. Miss Snow, however, must be set down as a Thanhouser "find," and the lady will admit she found herself in that organization. To those who can recall the widely varied portrayals to her credit, there is no need of qualification; but it so happened that I was privileged in one evening to witness two Thanhouser productions which revealed Miss Snow as a real "stock" acquisition. In the first release as a New York tough girl in "Little Old New York," one could enjoy that rare treat: A big city life portrayal that was truthful, unexaggerated, and never of-

fensive; yet Miss Snow used not a particle of "make-up" and as a result of adept pantomimic expression "put it over" without as much as one insert or subtitle that included any explanations of this particular character. "Slang" such as is a requisite for this type of play was wholly tabooed, the director evidently desiring to experiment with clean pantomime suggestive of country and city life. In this he succeeded surely.

The second production of the evening was "Carmen," a superb and accurate presentation of the operatic version without adequate musical accompaniment. Undoubtedly this release was intended to require an elaborate musical setting. Nothing that has been presented since has contributed to a greater extent to the motion pictures' scope of interpretation. Here, indeed, was an opportunity to at least see the great operatic spectacles over which the nation has raved, without paying prohibitive prices for seats. Had the musical side of the production been what it undoubtedly was intended to be, the importance of the effort as a whole was unquestionable. (At a later day the writer viewed the Thanhouser production of "Tannheüser," with the Wagner score providing the musical accompaniment.)

Miss Snow, as "Carmen," showed an amazing conception of so difficult a rôle for one whose environment has been removed from important creative opportunity. Not even the all-compelling influence of the present-day director can account for such a portrayal, and if this is a tribute, it is nevertheless forthcoming, and that, too, from one who has seen and heard all of the "Carmens" of two generations. Miss Snow is not a Calvé dramatically, nor an Olga Nethersole, but as an illustration of studio achievement this performance was representative.

Pearl Sindelar has established a record as a photoplayer so unusual that wholly apart from her two years with the Biograph and Pathé organizations—replete as they were with noteworthy achievement—this lady has the unique reputation of being the first screen star who not only has come to Broadway from the film studio to assume an important rôle on the stage, but she is still playing the "leads" for the Pathé organization in the days when there are no matinees at George Cohan's theatre, where Miss Sindelar has replaced Louise Dresser in that overwhelming success, "Potash and Perlmutter."

Miss Sindelar has been on the stage since she was ten years old. For several seasons she was a "headliner" in the vaudevilles; but her success as a film star has been far greater than her dramatic and vaudeville efforts. That she was engaged by so astute a manager as Al. H. Woods to play an almost star rôle is proof that the excursion from the Broadway playhouse to the film studio and vice versa can be conducted by real artists with grace, dignity, and profit.

Mary Pickford had an experience quite similar to Miss Sindelar's, save that while Little Mary has gone from the stage to pictures and back again to the stage, there is no information available that she posed before the camera during the greater part of the run of "The Good Little Devil." At no time did Miss Pickford prefer the stage, however.

In four years "Little Mary" has not only become a veritable queen of the photoplay world with her earnings increased tenfold, but she had the distinction of creating the leading rôle in a Belasco production because of her success in photoplays. It was with Mr. Belasco that Miss Pickford became proficient as an

actress, and when she returned to his management direct from her screen triumphs her pay envelope contained an increase of 1000 per cent over that previously accorded to her by the same producing manager. Yet Mary was not happy, despite overwhelming publicity and all of the honors meted out to a successful star in a Broadway production.

Besides, the call for her return to the film studio was insistent. Whether Miss Pickford's desire to resume her film career was effective in curtailing the vogue of "The Good Little Devil" as a stage attraction or not, it is certain that its production as a photoplay, with Little Mary in her original rôle of the blind girl, had a tremendous appeal with photoplaygoers. One may only conjecture as to what measure of success would result in the event that the spoken play will be revived with Miss Pickford as the star.

This is one phase of the present theatrical situation that is more widely discussed than any other because of the many stage stars and productions now relegated to photoplay exploitation. Daniel Frohman and others experienced in both fields have stated that the resultant effect of the movement has been to enlarge the public following when these stage favorites returned to the older field. It would be interesting, indeed, to observe the outcome of a well-developed plan to convert the popularity of a Mary Pickford into a gold-laden theatrical attraction.

The success of John Bunny, Francis Bushman, and Florence Turner, when appearing in vaudeville or in person in photoplayhouses, despite all the discussion as to the advisability of such procedure, has not as yet indicated any decline in their vogue as film stars; but these are real film stars, not merely temporary con-

MRS. FISKE AS "TESS"
(*Famous Players Co.*)

MARY PICKFORD IN "IN THE BISHOP'S CARRIAGE"
(*Famous Players Co.*)

UNIVERSITY OF CALIFORNIA

verts, therefore the question as to the significance of the theatrical procession from Broadway's theatre zone to the film studio, being that this is really a 1914 movement, will be fully comprehended when the season of 1914-15 is in full swing.

There is no question but that despite the tremendous salaries paid to certain legitimate stars to appear in vaudeville, the aftermath of such engagements has not been constructive. Ethel Barrymore, for instance, was paid $3,000 a week in vaudeville (not so long ago the writer paid the Barrymore family, including the late Maurice Barrymore, $400 a week). Her earnings for part of one season were close to $100,000; but, considering her youth, this was a risky capitulation to the lure of a temporary harvest.

The writer has always maintained that certain stars and well-known stage folk are immune from any ill consequences attending these temporary changes in environment. For instance, an Eddie Foy or a George Cohan, or even an Elsie Janis can make these excursions from one field to the other and back again without the least loss of prestige. In my vaudeville days the spectacle of an Elsie Janis receiving $125 a week in one season and $3,000 the next was not uncommon.

But I never knew of any great dramatic stars retaining their full vogue after a vaudeville excursion, and most of these stars had short careers in the "two a day." "Once around" was the most to be hoped for, and the most of them were humiliated by an almost uniform desire on the part of managers to "cut" the weekly stipends or to even cancel their engagements after the first two or three vaudeville managers had the benefit of their fame and drawing power.

This subject is treated here because of the near ap-

proach of similar conditions in filmdom wherein the writer hopes to establish a clarified viewpoint for those whom such conditions might influence.

Mrs. Langtry never attracted a paying audience to an American playhouse after she accepted $2,500 a week in vaudeville. May Irwin was wont to pack theatres all over the country, but from the very day that she accepted $2,500 a week in vaudeville—and for a very few weeks, too—her vogue, even in New York City, as a legitimate star declined; and this, too, in the face of the known fact that her last play was her best.

Not one grand opera star who appeared in vaudeville through necessity or convenience ever found the public or the managers receptive thereafter. Tavary, Mantelli, Del Puente, Italo Campanini, Suzanne Adams, Zelie De Lussan, and a dozen others not only had short careers in vaudeville, but they never again faced the public in the field where they earned their fame in America. Strangely enough, while the great Bernhardt added nothing to her prestige through her advent in filmdom, her vaudeville triumph was unequivocal—an amazing illustration of an extraordinary woman and an unapproachable artiste.

Because the subject is a little removed from the basic theme of the current volume, the writer is reluctant to embrace it to the extent that he feels the present theatrical conditions warrant; but if the above statements serve to provide incentive for a greater discernment in seeking a change of artistic environment, the effort will not have been in vain. Nor is there any reason why the gentlemen who control the destiny of modern vaudeville should resent the writer's views in this all-important matter; they know that the majority of their "Monday acts" (meaning stars who sell their fame as

legitimate players and singers for a greatly increased honorarium) are wholly box-office attractions, and invariably the man who books them ignores their very existence—arranging the rest of the program as if the "headliner" was an "extra."

The day is approaching when men like E. F. Albee and Martin Beck will realize that the public is wiser than it once was, and I am sure it is time that the facts were revealed; for it is certain that the very announcement of a certain type of star (especially if it be a woman of uncertain age) as a vaudeville attraction starts a retrograde movement in her career.

Here we have an illustrative instance: A world-famous operatic star was offered $2,500 a week for a long season in vaudeville, starting in September, 1913. By the time he reached the negotiating point the contract was tendered at $2,000, and, instead of a season's engagement, three weeks were granted. The singer was now helpless and involved, hence he signed; and, opening almost unheralded, scored a sensational success. His contract was extended for seven more weeks.

But at the end of ten weeks there came a quietus—a desire to "cut" the salary in half, in fact. The singer was astonished, but when he tried to procure a route for concerts, as was his wont in previous years, the response was not encouraging; so the singer accepted a long tour at JUST HALF what he was granted a few weeks before, and the managers who secured his signature at $1,000 instead of $2,000 a week admitted they had the cities where the singer was best known to the public.

Is this not a lesson for stage and film stars alike? Perhaps conditions are and will be different as a result of the general affiliation of the stage and screen work-

ers, but to make a reputation is one thing, and to preserve it is another far different and far more vital.

In April, 1914, an important film-producing company conceived the idea of taking the public into its confidence in a manner so revolutionary and so calculated to dispel the illusions of photoplaygoers that the subject is serious enough for discussion in these pages. Undoubtedly the success of the personal appearance of John Bunny and associates in a silent play at the Vitagraph Theatre provided the incentive for the presentation of "The Baited Trap" at the Republic Theatre. In this last production, the "Imp" players, headed by King Baggot, appeared in person, even speaking their lines; but this was the least serious phase of the innovation.

What can have possessed so intelligent a producer as Carl Laemmle to reveal to the general public "how moving pictures are made" is something few persons interested in the future of the new art can comprehend. In the instance of Mr. Bunny's public appearance, J. Stuart Blackton provided a dainty and artistic play without words which gave to the inaugural program at the Vitagraph Theatre just the diversion needed; but at the Republic Theatre King Baggot and his associates, while undoubtedly providing a novel entertainment, seemed to merely emphasize the fact that, after all, the maze of scientific phenomena over which millions of "fans" were mystified was merely the work of ordinary humans and simple mechanics.

It is well that this ill-advised innovation found a small vogue in a big city playhouse of high grade. To have presented such a spectacle as a companion offering to the truly artistic "Samson," was in itself an amazing incongruity. If the gentlemen who have been enriched through the remarkable growth of a God-

given new art wish to put to a test the public's loyalty, let them continue to reveal the secrets of the film studio. Even now, the majority of film patrons know what they never should have discovered, namely, that the pictures are not taken consecutively. A year ago 95 per cent of the public which patronizes the nickel and dime theatres were kept in suspense by their ignorance of the very things revealed through "The Baited Trap" production, and as to what percentage of these millions of new theatregoers hold the illusion that photoplayers are superhuman or at least not merely human may quickly be learned if the country is flooded with such productions as "The Baited Trap." I would like to have Mr. Edison's views on this subject, and it is hoped I will be privileged to present them in this volume before issue. (Note).—Mr. Edison's response to my letter was as follows: "I certainly believe that such exhibitions are ill advised and harmful to the industry as a whole; moreover, if persisted in, they will sound a retrograde movement."

CHAPTER VII

Vivid—dynamic—compelling—thus has Romaine Fielding been described. Prodigally gifted in him are found the perceptions of the artist, the acumen of the man of business, and the powers of execution dowered only to one created to command.

Romaine Fielding was born in Corsica, came to this country when a child, and was educated at the University of Minnesota. For twenty years he played on the stages of this country and England, and when photoplay finally claimed him it was to give Fielding that high place which it accords the chosen few. His thorough training had fitted him to assume any character, however complex, and through the medium of the mute drama his talents have matured and found fullest expression.

Two years have seen him the head of the Lubin Studio of the Northwest, and during that time he has struck a pace that the photoplay art alone could reveal. He writes his own stories, plays the principal rôles, directs his productions, and manages his own company. Fielding's offerings are today called classics.

There is a magnificient breadth to his stories with an

ROMAINE FIELDING
Director, author and star, Lubin Film Co.

OSCAR APFEL
Director Lasky Film Co.

"TOM" MOORE
Of Washington, D. C., erstwhile vaudeville performer, now a magnate in filmdom

MRS. "TOM" MOORE
To whom a fair share of the credit is due for Mr. Moore's amazing success

underlying psychological insight into the human mind, subtle, yet keen. Fielding scorns the obvious, but his ideas are never those of the visionary. The commercial success of his films is never obscured by the striving after the odd. In each of his plays there is a definite message. The merely routine tale—the hack production—is yet to be sponsored by Romaine Fielding; the man who, wherever he goes, finds himself the lodestone to men, women and children of all classes. He is another Pied Piper of Hamelin, but his music comes not from a reed, but his heart. It is Fielding's optimism, his soundness of character, his tender sympathy, and royal goodfellowship that answer for his irresistible appeal. On the screen, aside from his gifts as an actor, he is not the shadow—the husk of a man—that many players become when the camera translates their personality. When Romaine Fielding acts it is from the very core of his manhood.

This, then, is the writer's tribute to a man and actor whose remarkable development has been such that, although Fielding was associated with myself in business a quarter of a century ago, and I have never seen him since save on a screen, I did not know he was the same man until a few days ago he recalled the past to me in a letter.

And now when I look back recalling the young actor's struggles and vicissitudes it seems as if Romaine Fielding, who unlike other great directors and authors of photoplays, appears in all of his own productions, is after all merely a product of the theatre of science. Can it be possible that his twenty years on the stage was wasted? It would seem so, for here we have a man who entered the film studio without fame as actor, stage director or author, and instantly in the

new field he became a star in all of three branches. I would call Fielding the Richard Mansfield of filmdom.

Beauty, grace, feminine charm—these are but the foundations upon which Miriam Nesbitt has built her successful career. Serious purpose, unflagging energy, and careful study have made her one of the foremost dramatic actresses appearing in photoplays.

She was particularly fortunate in her preparation for a theatrical career, having attended school in Chicago, where she was born, and in St. Louis. She then went to Mary Sharpe College, Winchester, Tenn., and to the Wheatcroft Dramatic School. It was during a performance of the students of this school that Miss Nesbitt came under the eye of the Frohmans. Their estimation of her unusual ability is apparent from the fact that she was immediately engaged as James K. Hackett's leading woman. That the confidence which these experienced managers placed in her was justified is proven from the fact that Miss Nesbitt has never played anything but leading parts since.

Among those with whom she has appeared are Henry E. Dixey, Chauncey Olcott, and William H. Crane. She has played in such notable productions as "The County Chairman," "The Embassy Ball," "The Road to Yesterday," "The Traveling Salesman," and in the original London production of "Peter Pan."

It was in 1910 that Miss Nesbitt swore allegiance to the photoplay, joining the Edison Company. Two summers as the star of the Edison English players gave Miss Nesbitt an excellent opportunity to display her genius in a wide variety of rôles, ranging from Welsh peasant girls to princesses. There were many exceptional films made during these two trips abroad, in all of which Miss Nesbitt assumed the leading rôle. They

include "The Necklace of Rameses," "Stanton's Last Fling," "A Daughter of Romany," "The Antique Brooch," "The Foreman's Treachery," and "The Coast Guard's Sister."

Probably the best instance of Miss Nesbitt's power as a dramatic actress is her wonderful characterization of Mrs. Lyons, in "The Price of the Necklace." In this thrilling story of the Stock Exchange, the scenes after the failure of the bank, when Mrs. Lyons is giving her ball, call for the utmost nicety of treatment. The quarrel between husband and wife and the final softening of Mrs. Lyons' heart by the pleading of the destitute widow are unsurpassable in their opportunities, and Miss Nesbitt rises to the veriest heights of dramatic expression.

Francis X. Bushman, Essanay's leading man, was the winner in the hero contest recently conducted by "The Ladies' World" magazine. In an interview he said: "My friends throughout the country worked hard for me. Not a day passed that I did not receive many letters, enclosing votes that they had either solicited or purchased themselves. My tour throughout the Central States, I believe, helped wonderfully. During my spare time I talked at two hundred and fifty theatres in and around Chicago. Now that I have won the contest, I shall strive to give the best that is in me. It thrills, moves and can readily be transformed to the screen." The character of John Delancy Curtis, which Mr. Bushman will create for the screen, is the "hero" on which "The Ladies' World" contest was based, and millions of readers of the fiction story are eagerly awaiting the film production. Mr. Bushman's ancestors date back nearly three hundred years in the state of Virginia. Two were governors of Virginia, an-

other governor of Maryland and mayor of Baltimore.

Mr. Bushman was born January 10, 1885, in Norfolk, Virginia. He attended grammar school in that city, and when but nine years of age made his first stage appearance. His sister, who was then playing the lead in "The Lady of Lyons," permitted him to take part in the mob scene. He thought this a great honor, and was on hand every night to help make his "sister's success." He later went to Annendale College in Southern Maryland, where he put the finishing touches on his education.

At night he played juvenile leads in a Boston stock company. His heart and soul were in his work and he soon became the regular leading man. Shortly afterwards he was engaged to play the lead in the traveling production "At Yale." He made a great success in this play, and during the next two years played juvenile leads in "The Queen of the Moulin Rouge," a Broadway production, and "Going Some." He then returned to stock work and played leads in Portsmouth, Camden, Columbus, Rochester and Washington.

It was at Camden, New Jersey, that an Essanay producer happened to see him. He saw the great possibilities in the young actor and immediately communicated with him in regard to becoming a photoplay star. His stock engagement closed that Saturday night, and Sunday Bushman was on his way to Chicago to play leads in the Essanay Eastern productions. Wednesday of that week found him playing the rôle of a convict in "Lost Years," the title of which was very apropos, as he saw that he had lost years in not taking up motion picture work long before. His employers were more than pleased with his work in this picture, and in the ones following he continued to improve. His untiring

efforts in working to get the correct interpretations of the characters he was given to portray, combined with his stock personality, made his rise to stardom very rapid.

Lottie Briscoe has been on the stage since she was four years of age, and has had the good fortune during that time to have been in the companies of the leading actors of the past fifteen years. She made her first appearance with McKee Rankin in "Nobody's Wife," in 1896, playing on her first appearance a part of forty-two pages. After that she starred for three seasons as Editha in "Editha's Burglar" (in which rôle the writer first saw her act), and then went out for a preliminary trip with Russ Whytal, as his co-star in "For Fair Virginia," which proved such a success that it was brought into New York and made her a Broadway star at the age of seven.

At the conclusion of that run Miss Briscoe was next engaged by Augustin Daly to support Miss Ada Rehan, making her first appearance at Daly's Theatre as Puck in "A Midsummer-Night's Dream." She was a great pet of Mr. Daly's, who, after the rehearsals were over, would draw up a chair for Miss Rehan and then get little Lottie to come on the stage and sing to him song after song in German and French. One engagement led to another, and from Daly's she joined Richard Mansfield, to whose careful tuition and direction she probably owes most of her excellent stage technic. She played the Prince in "Richard III," and under Mansfield's management was the original Essie in George Bernard Shaw's first production in this country of "The Devil's Disciple." Mr. Mansfield became very fond of her and wished to adopt her, but her mother, who always traveled with her, refused to listen to

this suggestion, but up to Mansfield's early and lamented death he treated her as his own daughter. Lottie always traveled and lived in his private car with her mother and tutor, and it was Mansfield's delight to write original little dramas in which all the characters were played by the two. Even at this early age she was fond of having her own way, for she always would insist on making an entrance down a set of steps which must be red, and Mansfield must appear as an artist with a flowing black tie. He used to vary this amusement by giving her imitations of all the well-known vaudeville artists, accompanying himself on the 'cello.

After the death of Mansfield Lottie starred in "My Friend from India," and was Dick in "The Two Little Vagrants." Then the late B. F. Keith engaged her for "stock" work and she was for years under this management in Providence, Columbus, Milwaukee, Pittsburgh and Philadelphia, where at the Chestnut Street Theatre she played ingénue leads. It was from here that Mr. Spoor, of Essanay Film Company, engaged her as the first star of that company. After playing her year's engagement with the Essanay Company, Miss Briscoe took an extended trip to Europe and on her return was engaged by the Majestic Motion Picture Company before she stepped off the boat, having been engaged by wireless; making a rather good combination: wireless telegraphy and speechless acting. This contradiction of terms, however, is no novelty to Lottie, as for years she has been used to smokeless powder. Leaving the Majestic she went to the Imp, and from there she joined the Lubin forces in 1911, where she is now playing leads as co-star with Arthur Johnson. Miss Briscoe was honored in an unusual manner by the New York "Times" in 1913, when in a nation-wide

TWO POSES BY MARGARITA FISCHER
Beauty Brand (American)

GRACE CUNARD
(Universal)

MAE MARSH

LOTTIE BRISCOE
Leading Lady, Lubin Mfg. Co.

MONA DARKFEATHER
(Kalem)

LOUISE GLAUM
(Universal)

PAULINE BUSH
(Universal)

contest to reveal America's most beautiful woman the Lubin star was the only stage or film player included among the winners, the judges being such artists as Penrhyn Stanlaws, Harrison Fisher and Philip Boileau.

Arthur Vaughan Johnson was born in Cincinnati, Ohio, in 1876, of parents in no way connected with the theatrical profession. He was educated at Kemper Hall, a military school, in Davenport, Iowa. As Tybalt, in "Romeo and Juliet," Mr. Johnson made his first appearance at the age of nineteen. He remained on the stage fourteen years, playing many parts and laying the foundation of that sound technique which was to serve him in such good stead later on. He has played almost everything in Shakespeare and the classics, as well as Sherlock Holmes and the modern drama. For many years he was leading man with Robert B. Mantell, Marie Wainwright, and Sol Smith Russell. His association with the latter star gave him that sympathy and understanding of character rôles which mark his work on the screen to-day.

Six years ago Mr. Johnson was led to enter the motion-picture field chiefly because of the summer lull in his engagements, and he immediately established himself as a Biograph favorite. After absorbing all the details of his new work, and having learned the difficulties of acting before the camera, he accepted an offer made by the Reliance Company, with whom he remained a short time. Mr. Lubin, who wished to strengthen his company, made Mr. Johnson inducements sufficient to tempt almost anyone to leave New York, and for the past three years he has been enlisted under the Lubin banner. He has just completed his second year as director of every photoplay in which he plays the leading part, and has succeeded in making his

efforts in the former capacity as rich in individuality and human appeal as his work as a player has always been.

Lloyd B. Carleton, of the Lubin Company, Philadelphia, began his career as a director and producer of plays when a child. He built theatres and scenery out of cigar boxes, and painted cardboards, with paper puppets for actors. And also wrote and rehearsed little plays in which his playmates took part and the neighbors were audience. The scenery moved on grooves, and the lighting was done by tiny oil lamps. At the early age of nine years he showed mechanical and dramatic ability. As a member of the Seventh Regiment, N. G. S. N. Y., he was one of the founders of the Dramatic Club, and took part in many of their productions. After a short career as a lawyer, Mr. Carleton joined an art school, from which he graduated with honors. But the call of the stage was too strong, and he became a member of the Charles Frohman Company, playing with Henry Miller, Annie Russel and Virginia Harned. He was in Miss Maude Adams' Company when she made her début as a star in "The Little Minister," and remained with her in all her productions, until he was sent by Mr. Frohman to Australia to produce "Peter Pan" for J. C. Williamson, with Tittel Brune as the star. Since then he has directed The Percy Haswell Stock Company, The George Fawcett Stock Company, The Davison Stock Company of Milwaukee, and The Hunter-Bradford Stock Company. Mr. Carleton became prominent by the production of "Lorna Doone" for Harry Hamlin of Chicago at the Grand Opera House. Becoming interested in the moving-picture productions and having experimented for years in camera work and its possibili-

ties, he entered the moving-picture field, first with the Biograph Company, later with the Thanhouser Company, and for the past two years with the Lubin Manufacturing Company as one of their foremost directors, making many of their most artistic and dramatic features.

Harry Handworth first saw the light of day on June 30, 1878, in New York City. At an early age he graduated from the public schools and entered high school. Much against his parents' wishes, he left school shortly afterward to start a business career. At nineteen he went into business for himself; but the call of earlier days, the smell of grease paint, had been so thoroughly inoculated into his system that he thought himself destined to fill the shoes left vacant by the great and only Edwin Booth. Throwing business worries to the wind, he sallied forth to conquer the world. Daily he haunted the dramatic agencies, but without avail; his mother encouraged, but his father discouraged, but Harry promised to show his doubting father if he ever secured the chance. Making the rounds of the agencies every day for a whole summer soon taught him little tricks, and he soon landed with a one-night-stand production. Its life was short and sad, and soon he found himself making the rounds of the agencies. Several of the company he was associated with thought well of him, and introduced him to the agents. His next venture was with a farce-comedy production, illy named "The Lovers' Dilemma." But let us draw the curtain for a short space and play some sad music. The show opened in Gloversville, N. Y., at 8:15 p. m. and closed at 9:15 p. m. the same night. The audience went wild over the "star"—in fact, they waited outside the stage door to embrace him; but he, thoughtful one,

went out through the front of the house. His name will be kept a secret. He has since then become, and is now, a leading man on Broadway.

"Jake" Speis, the erstwhile dramatic agent, next thought well enough of young Handworth to place him with the "Country Editor." That attraction also stubbed its toe after a short run, and silently faded into oblivion. Several seasons of successes and failures followed, when he signed with Joe Murphy, in the following year, and played Jack Biddle in a "Desperate Chance." Next he was starred in "The Gunner's Mate." In 1905 he organized and headed his own stock company, and met with great success, directing all his own productions. In 1909 he noticed the advances moving pictures were making. The handwriting on the wall was plain to him. He clearly saw how dramatic productions must suffer by the inroads being made by the then despised film industries. Many theatrical managers and actors sneered, and tried to ridicule the picture game, but in their hearts they trembled at the onrushing Goliath. They put their backs to the wall and tried to fight it off. They lost no opportunity to slur it in their current plays. The managers even refused to engage actors for their productions who had ever worked in moving pictures. Such was the condition of the film business only five, four, and even three years ago. What a change a few years has brought about! The photoplay has swept through the amusement field like a prairie fire, wiping out those who would not see, creating new and fertile fields for those managers who kept their ears to the ground. This has brought about a general improvement in the class of film brought before the public. The cream of the theatrical producers are engaged in the filming of their

plays. Interest in pictures has been stimulated, finer theatres for the projection of pictures have been erected, and the industry is booming all along the line.

Mr. Handworth became one of the first directors engaged by Pathè Fréres, when that firm opened its American studio in Jersey City Heights. He was responsible for many of its brilliant successes, and to-day stands firmly entrenched as one of the foremost producers in America. Recently he severed his connection with Pathé, and entered the field for himself, organizing "The Excelsior Feature Film Company," with studio located at Lake Placid, New York. His first picture under the new régime will be a four-reel feature, "The Toll of Mammon," now in preparation. If care, thought, study, and ability count for anything, success will surely crown his efforts.

Octavia Handworth was born December 25, 1888, the year of the great blizzard, in a small brick building still standing on Fifteenth Street, near Seventh Avenue. As a child, she showed great aptitude for music. Her parents decided to encourage her, and at nine years of age she was sent to Copenhagen to study under masters. At twelve she returned to this country, and Herr Bancke became her instructor. Great progress was made, for a year later we find her giving recitals in Brooklyn, where she then resided. A great future seemed in store for her. At the piano she showed wonderful technique, and her voice grew in strength and volume as the years went on. At sixteen she accepted an engagement with an opera company. The following year she was engaged by Weber & Fields for a minor part. Lee Shubert heard her sing, and became interested, but the dramatic stage shortly after claimed her, and she signed with a stock com-

pany to play parks during the summer season. Several seasons in stock at Dallas, Texas; Kansas City, Missouri; Chicago, and other cities followed, which gave her ample opportunity to perfect herself in the higher art. A season with A. H. Woods next followed, and at twenty she saw the wonderful possibilities of the silent drama. The Vitagraph engaged her for several pictures, and while here Miss Handworth realized the splendid opportunities the camera offered to the finished artist—the outdoor work, ever changing scenes and locations, and last, but not least, her longing for a permanent home and a year-round engagement could at last become a reality.

Pathé, about that time, decided to produce pictures in America, and Miss Handworth was immediately engaged to play the leads, and her success has been marvelous. The several hundred rôles she has been called upon to portray have received her closest attention to detail. She was one of the first photoplayers to realize that every move and look must mean something, and to improvise lines that had a direct bearing upon the story the film was to tell. Among her favorite pictures are "A Wrecked Life," "The Nation's Peril," "The Simple Maid," "The Secret Formula," "The President's Pardon," "The Schoolma'm," "The Climax." Her name and face are familiar the world over. Daily she receives scores of letters from her admirers, praising her work on the screen. Many of these letters are written in strange languages, and bearing postmarks from India, Russia, Australia, and even Japan and China, all of which are answered and a photograph enclosed.

This year Miss Handworth will be featured by the Excelsior Feature Film Company, and her many friends will see her at her best in "The Toll of Mam-

OCTAVIA HANDWORTH
"Excelsior" Star

MABEL NORMAND
Keystone Comedies

FRANCELIA BILLINGTON
(Majestic)

ETHEL CLAYTON
(Lubin)

Four "Reel" Stars of To-day

mon," a four-reel feature, which gives her ample opportunity to display her genius before the camera.

Giles R. Warren entered the ranks of the theatrical profession in 1889, playing eccentric comedy rôles under the tutelage of John Stapleton, who was then managing and directing a stock company in Chicago. Mr. Warren continued in this field until 1910, playing a range of parts from comedy rôles to heavies in many companies, including Augustin Daly's, Potter & Bellew, "Checkers," and "The Eternal City." He was stage manager with "Checkers" the first two seasons, with Thomas W. Ross in the stellar rôle.

In 1910 Mr. Warren joined the "Imp" forces as scenario editor, at the time the company included King Baggot, Florence Lawrence, and Owen Moore, with Harry L. Solter as director. From the "Imp" Mr. Warren went to Lubin, where he remained for a year, conducting the scenario department. At the expiration of this time, he was engaged by P. A. Powers to write scenarios for the Powers Motion Picture Company, and left that concern to join the Victor Company, which Mr. Powers organized to feature Florence Lawrence. Mr. Solter, Miss Lawrence's husband and director, being forced, on account of ill health, to take a lengthy vacation, Mr. Warren was placed in charge of the direction of her pictures, in addition to writing all of her scenarios, until she left the company. He then continued his direction, featuring Fritzi Brunette and Owen Moore, until the consolidation of the Victor with the Universal. Since that time he has been writing and producing three-reel films for Warner's Features, Inc.

Marion Leonard is probably the first person in the motion picture business who attained celebrity through

her work on the screen. Her first engagement as a screen actress was with the Kalem Company, but after appearing in two pictures for them she was immediately engaged by the Biograph Company and remained with the Biograph for nearly four years. During this engagement she played the leading female rôles in nearly two-thirds of the Biograph productions. She was induced by the independents to leave the Biograph, the salary given her for this purpose being of rather dazzling proportions. Miss Leonard remained with the Reliance Company for a year and left only because the fatigue of a hard season's work compelled her to take a trip abroad. She remained in Europe about six months and was again brought back by the independents in order to strengthen their programs, appearing during two years with the Rex and Monopol Companies. The terms at which she negotiated this new engagement placed her in control of her studio and since that time Miss Leonard has always conducted her own business and is to-day in connection with Stanner E. V. Taylor, her producer, the owner of her own studio and all the output thereof.

While with the Biograph Company, Miss Leonard married the playwright of that company, Stanner E. V. Taylor, and from the time she left that company Mr. Taylor has been her producer as well as playwright. Miss Leonard has always kept her private life separate from her public appearances, and though repeatedly offered small fortunes to appear personally before audiences, she believes that as a motion picture actress the public should see her and know her on the screen only.

Miss Leonard has a charming and sweet personality and when not absorbed in her work is devoted to litera-

MARION LEONARD
One of the first celebrities of the Photo-Play Era

STANNER E. V. TAYLOR
Director Marion Leonard Film Productions

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ture, music and automobiling. A dainty little farm in Jersey also occupies much of her time in the summer months. She is an Ohio girl by birth.

Miss Leonard's views as to the obligation the screen favorite owes to the producer by confining her appearance before the camera are interesting, indeed, for if there is one star in filmdom who could command "big money" in vaudeville, she surely is that one. Ethically Miss Leonard is wholly correct in the views she expresses, but the tremendous popularity of the screen stars offers no little temptation to convert into cash; moreover, this popularity is of the kind not easily eliminated.

Stanner E. V. Taylor, playwright and producer of the Marion Leonard films, first entered the motion picture business as playwright to the Biograph Company. During the four years he was with this company Mr. Taylor wrote eighty per cent. of the plays produced by that company and was the first playwright in the motion picture business ever to be regularly retained by a producing company in that capacity. Mr. Taylor left the Biograph to become playwright to the Reliance Company, and shortly after was induced by Messrs. Kessel and Baumann to take charge of their productions, since which time he has been producing as well as writing all of his own plays. After leaving the Biograph, Mr. Taylor was connected in turn with the Reliance, Rex and Monopol Companies, and is now identified with Miss Leonard in the Marion Leonard Studio, where all the Marion Leonard productions are produced. Prior to entering the motion picture business Mr. Taylor was in turn newspaper man, actor and then playwright.

He is a member of the Friars, but finds his princi-

pal recreation in reading, the theatre and automobiling.

Mr. Taylor was born in the West and prior to coming to New York had the audacity to think that Chicago was the center of the universe.

Paul Panzer was born in Wurzburg, Bavaria, the well-known university town. He studied at the University of Wurzburg and also took a course in vocal music at the Conservatory of Wurzburg. He served in the army and when he left the country was lieutenant of the artillery in reserves. He left Germany to take a position as administrator of a coffee plantation in Sao Paulo, Brazil. After three and one-half years spent there he came to this country twelve years ago. Inasmuch as he has been a leading spirit in club theatricals in Germany, he naturally drifted into the dramatic profession and secured an engagement with Augustin Daly.

He played in "San Toy," "The Geisha," "The Country Girl" and "Singalee." He became stage manager for Mr. Daly. About five years ago he became interested in moving pictures and for a while was an independent producer and director.

Receiving, however, a flattering offer from Pathé Frères, he joined their stock company in Jersey City, where he has been now for three and a half years, playing leading parts.

Mr. Panzer has varied his work by lecture tours on the vaudeville stages in houses where they show moving pictures and has achieved great popularity in his lectures.

Close observers have regarded it as a strange tendency, that of comic opera and musical comedy artists scoring as photoplayers; almost every recruit from the

musical field has become an established favorite in filmdom.

From Oscar C. Apfel's very first entrance into the theatrical world he has always, in one way or another, been connected with stage management. Beginning in 1901 with a company playing a season of forty-seven weeks of one-night stands, Apfel was unanimously elected as "Props," besides playing three parts. The next season he was promoted, being stage manager with a real company, playing weeks' stands. From then on he has always been connected with the stage end, the best schooling having been made under the direction of the late Will Dean, of the Belasco forces, with whom Apfel was associated for several seasons in stock work.

His ambition, however, was to direct. This ambition was realized when placed in charge of the Chicago Opera House Stock Company eight years ago by Mr. D. H. Hunt. Success in Chicago led to other engagements in Milwaukee, Minneapolis, Detroit, Cleveland, Buffalo, Pittsburgh, Columbus, Toledo, San Francisco and other cities. It was hard work, but Apfel liked it. The berth of a stage director in stock companies is not a bed of roses, but the constant change, the thrill of the opening performance, always drew him back.

The "movies" had interested Apfel for some time, so in 1911, he had an interview with Mr. Plimpton, of the Edison Company. He (Mr. Plimpton) didn't know whether a dramatic director would make a good picture director or not. Neither did Apfel, so both agreed to take a chance. It was a long chance, for Apfel directed with the Edison Company a year and a half.

What appealed most, was the opportunity to give

free reign to the imagination. You were given an idea, plot or story, and then left to work out your own scenario, and, of course, upon that rests the success or failure of the picture.

Apfel started in making his own scenarios from the beginning, and of the hundreds of pictures produced, the scenarios have always been his own, in addition to which he has written a great number of original scenarios.

The rapid changes taking place in the film world took Apfel to the camp of the Mutual Company, where he produced the Reliance features for over a year. Leaving the Reliance, he joined the Pathé forces for a short time, when an opportunity to enter the real feature field presented itself in shape of an offer from the Jesse L. Lasky Company, with which he is now associated, producing well-known plays with well-known stars.

It was Oscar Apfel who imparted to the Reliance productions the individuality which contributed more to the "Independent" cause than any single factor one may name.

I recall a number of these productions, in which Irving Cummings and Rosemary Theby rose to fame, and undoubtedly it was the progress made under Apfel that induced the Reliance Company to expand to its present status.

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ADAM KESSEL, JR.
Founder New York Motion Picture Co.
Remarkable Product of a Great Industry

CHAPTER VIII

On May 21st, 1909, the Bison Company released their first picture, "A Disinterested Son's Loyalty." How they came to take this name of Bison was when Mr. Adam Kessel, Jr., was paying a restaurant check and saw the Buffalo head on a $10 bill. He decided then and there to call this new company the Bison.

The New York Motion Picture Corporation then consisted of Adam Kessel, Jr., President; Chas. O. Baumann, Secretary and Treasurer.

Adam Kessel also at that time owned the Empire Film Company, and Chas. O. Baumann branched out with the International Film Exchange, which exchanges handled the output of the General Film Company. Kessel refused to sign a licensed agreement, so they cut off his film supply. He had to get film elsewhere. Kessel & Baumann got in touch with a a camera man who was making film in a small way at that time, and bought out the interest of his concern and started to make pictures for their own exchanges. They sold 18 copies of their first picture, "A Disinherited Son's Loyalty," and were really the first manufacturers to supply exchanges with posters.

They also were the first to send out film on a cash basis in order to enable them to raise money to continue making pictures.

After a few releases they made the one-reel picture, "True Indian's Heart." Of this they sold thirty-five copies, which was wonderful for a beginner, and they have the distinction from that day of never having failed with a release. They then began making pictures in Los Angeles, and were really one of the first to see the benefits of Southern California climate.

Kessel & Baumann got together with Cochrane, Laemmle, Herbert Miles and Powers, and formed the Motion Picture Distributing and Sales Company. The result was the independent film business was put on a sound basis. This group was then enabled to get enough money to fight the Motion Picture Patents Company, with the result that they won in the end.

After the Sales Company was sailing along nicely, Kessel & Baumann started to expand, and, in November, 1911, signed a contract with Miller Brothers to use their "101 Ranch" equipment, consisting of Indians, cowboys, horses, cattle and all other paraphernalia. From then on they began making pictures in California at an enormous weekly expense, and supplied Thos. H. Ince with one of the greatest layouts of any motion picture concern in the world. Ince, from the beginning, made good.

In January, 1912, Chas. Kessel, managing the exchanges of Messrs. Kessel & Baumann, which by this time had increased in number to five, they having bought out the Imperial Film Exchange, then owned by "Bill" Steiner, was taken into the New York Motion Picture Company, and along about April, 1912, Messrs. Kessel & Baumann saw the advantages of put-

CHARLES O. BAUMANN

Founder New York Motion Picture Co. and the first Film Magnate to produce for the Stage

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ting out good film, and felt they were hampered by the Motion Picture Distributing and Sales Company, because they were not allowed to expand. They then joined forces with Swanson of the Rex, Laemmle of the Imp, Powers of the Powers Company, and J. Brulatour of the Eastman Company, and formed what is now the Universal Film Manufacturing Company.

In June, 1912, the New York Motion Picture Company withdrew from the Universal and began releasing through the Mutual Film Corporation, and at the same time sold its string of exchanges to the Mutual Film Corporation; and just about this time Messrs. Kessel & Baumann made one of the greatest moves on record in the industry, that is, the signing up of Mack Sennett, who was sent out and started the famous Keystone Company.

In the Spring of 1913, after the reorganization, the New York Motion Picture Corporation was formed: Adam Kessel, Jr., President; C. O. Baumann, Vice-President; Chas. Kessel, Secretary; C. J. Hite, Treasurer; H. E. Aitken, Asst. Treasurer. They are now turning out and releasing 9,000 feet of negative a week. In the year of 1913 they turned out over 21,000,000 feet of film.

The "shoestring" of business has worked more miracles in the motion-picture "game" than in all other professions combined. Like "the days of gold," the poor man of yesterday is the "multi" of today.

In this particular case, a near-camera, a few feet of film and energy personified in the form of W. N. Selig, were to prove to the world that there were different qualities even in financial "shoestrings." Unlike the majority of suddenly-wealthy, he persisted in continuing a master of commercialism, holding his

course as steadily after the flood tide of competition had developed as during that earlier period when the famous diamond brand of the Selig Polyscope Company was master in a clear field.

Every one knows what W. N. Selig did in the East. His twin plants in Chicago, so magnificent in their appointments that they forestalled the demand of years, magically engulfed the back room and pitiful stage where the noted manufacturer began his career in the film business in 1896. His plants in Europe and England followed. From every standpoint the Selig Polyscope Company was equipped with offices, plants, studios de luxe, and other necessities for all time. Elbert Hubbard, the sage of East Aurora, referred to the performer of these things as "the marvel of modern business."

And yet a visit to Los Angeles, Cal., proves that the wizard has just begun wizzing; that "energy personified" still is on the job. Not content with the vast and complete equipment of the East, Mr. Selig has begun operations in Los Angeles, which, from a studio standpoint, will far outdo all efforts of the past and will add to the famous sight-seeing places of the continent, a studio which easily will reign supreme among the world's motion-picture places.

Already this location is known as the Selig Zoo. When the company installed a studio at Edendale, among the hills of Los Angeles, it attracted immediate attention for its beauty, luxury and general superiority. Built in Mission style, with its patio, siesta nooks and great glass-enclosed studio, it marked the climax of studio construction here for the time being. None have approached it as yet.

But the Selig Zoo, another pet project in the busy

mind of Mr. Selig, was due to cheat its sister studio of its laurels. Beginning quietly by the purchase of a great acreage beside beautiful Eastlake Park, Mr. Selig added $500,000 to his expenditures in the single move. Then the Selig menagerie began to make itself known, first in wonderful pictures, next to the general public. The animal inhabitants increased until, with more on the way from the jungles, there is a rare collection at hand at present costing $264,000.

India collaborated with the "Dark Continent" and the jungles of South America in complying with this latest fad of the film genius, until the Selig Zoo is a crazy-quilt of animaldom. More than two score lions roar within the great enclosure. Nine enormous tigers, fourteen panthers, jaguars, a dozen leopards, a pack of wolves, four pachyderms, a pair of inquiring giraffes, water buffalo, sacred cows, Russian boar hounds, yaks, zebra, bear, sloth, and fifteen camels add to the merriment about feeding time.

Then there are animal acts which run into fortunes; trained ponies; Sultan, the highest priced nag which ever pranced and performed for royalty or the public; vari-colored cockatoos and other jungle birds. To attempt further details along this line would involve unnecessary space.

With this modest groundwork, Mr. Selig already has his million-dollar studio and Zoo under construction. Animal cages of solid concrete; administration buildings, offices and stages of artistic design; band stands and printing rooms—all will lend attractiveness to the Lincoln Park of the West when completed in the near future.

One of the best-known landscape artists of the country is engaged for plans for beautifying the grounds in

keeping with the pretentious building scheme. While the public will enjoy park, menagerie and picnic privileges in the fore of this wide-spreading place, eight directors, with their acting hosts, will film dramas, allegories, comedies, thrilling Westerns and famous productions in the working half of the enormous place. Here will be found sets and locations for all classes of plays, from the primeval to the last word in modern presentations. Jungles, morasses, forest effects, battle fields—all will be at hand for the busy producers.

Already six companies are at work there. For more than a year animal productions, which became world-famous over night, have been filmed at the incomplete Zoo. Here are seen such notable players as Kathlyn Williams, whose "Adventures of Kathlyn" were put on within this wondrous enclosure. With her is seen Thomas Santschi, the two being the originators of Selig animal pictures, pioneering the way for all followers in this dangerous profession. Tom Mix, the cowboy actor, and his daring after-riders and performers, also are leading the strenuous life before Zoo cameras. The producers include some of the most successful in the profession, while, as a side line, Mr. Selig has added a corps of famous authors to prepare photoplays for the screen. Mr. Thomas A. Persons is the general manager.

The Zoo, one of six great establishments operated by the "wizard," will soon have a combined expense and payroll of $350,000 annually—a hint of W. N. Selig's energy afield in the West.

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Probably no other merchant prince of America has ever accomplished so much in so short a time, or has been so remarkably successful since reaching America

THOMAS SANTSCHI

CHARLES CLARY

KATHLYN WILLIAMS

BESSIE EYTON

Four Selig Stars

as has Siegmund Lubin, whose name is known throughout the universe and wherever the cinmatograph is in use.

Scientists, merchants, statesmen, men of art and letters will go down to posterity as having achieved remarkable successes. Lubin will be always remembered as the genius who combined dramatic power with the wizardry of finance and made it possible to commercialize the film industry and place it upon a plane of remarkable efficiency so that those who wished to invest their capital in the business could find there a stable, successful undertaking.

Starting in a most obscure way in his own optical store which he established in Philadelphia soon after his arrival in this country, Mr. Lubin began to perfect his ideas as to the cinematograph. When he had progressed to the extent of perfecting a suitable machine, he devoted himself to the camera, and when he had what he wanted he started to take the pictures himself as an experiment.

In those days greater liberties were taken as to details in the way of production, and often now when this picture genius steps into his studios and sees the efforts of some of the latter-day directors and their temperamental efforts, he silently wonders what they would have done a dozen years ago, had they not possessed the facilities which they do at the present time.

It was not long before every one in Philadelphia began to know of Lubin and Lubin films. His reputation grew as the business prospered; and keen to discern the future of the industry, Mr. Lubin engaged in the exhibition business, and four of the most beautiful picture-houses in the city, located on Market Street, the city's greatest transient thoroughfare, made

for him a small-sized fortune. This a decade before other producers who are to-day doing the same thing on Broadway.

Besides the fortune, Mr. Lubin had a greater reputation than he ever before possessed. Every dollar in profits went back into the production of films and with it came the same increased profits. The larger plant and the greater productions that began to come from the Lubin studios continued to lead the way for other American producers, until to-day Lubin films are in use in every country upon which the sun shines, and the export business of the company of which Mr. Lubin is the head is as great as the output for domestic exhibition.

The greatest evidence of the Lubin foresight was the fact that he built a plant large enough to manufacture the films not only made in his own studios but is now also turning out regular releases of four of the largest film companies in America to-day. The Lubin plant is still growing by leaps and bounds, and, if needed, the two factories could to-day turn out two million feet of film every twenty-four hours.

Manufacturers have talked about the film industry as being still in its infancy. While they have talked, Siegmund Lubin has studied and built. What his plans for the future are no one but himself knows. It is no uncommon sight to see him send for one of his executives and unfold to that official plans for the future that are simply staggering in their resourcefulness, and after the executive has reported back with the cost of the new undertaking, the plan is either put into operation, or filed away in that wonderful storehouse, ready for development when the mind of

SIEGMUND LUBIN

One of the pillars of the film industry, a man beloved by employees and respected by his competitors

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the master film producer regards the time propitious for its use.

The Philadelphia factory has been told of so many times that its history is not new. When Mr. Lubin purchased the magnificent 500-acre estate of the late John F. Betz, it was the first time that a film producer ever owned outright a millionaire's palace and all the grounds about that go to the making of everything that is princely and regal. Its purchase gave him facilities and equipment together with the atmosphere that one could need for the production of the most beautiful pictures that the art can produce.

But it was not alone in the artistic side of the business that Mr. Lubin hoped to see the great Betzwood plant at its zenith. Only recently the Philadelphia Water Department suffered from a broken main, and every manufacturing establishment had its supply curtailed. Imagine what such a loss would mean to the Lubin Company. With hundreds of releases of their own and other companies held up because of the accident, the new factory at Betzwood was there ready to relieve the congestion.

The entire factory was switched to Betzwood. Railroad fares of the factory force amounted to $600 for three days' work, and every release went out on time and the company saved a loss of $35,000 a day. Had Mr. Lubin not seen ahead at least a dozen years and had a supply of chemically pure artesian well-water, absolutely free from all chemical impurities, at Betzwood, miles away from the pollution of a city watershed, his business for three days would have been so crippled that the prestige of the Lubin plant would have been materially curtailed.

Eight automobiles running hourly back and forth

from the Philadelphia plant to the Betzwood factory, a distance of twenty-three miles, took the films that were printed in Philadelphia and developed at Betzwood. It cost extra money to keep to the schedule, but the films went out on time, every Lubin release went out on schedule, every film of other manufacturers was delivered when it was promised, and every outgoing steamship that was booked to carry the Lubin films had their consignment when it was due.

It is matters of detail of this sort that continually show the resourcefulness of Mr. Lubin. It is not within the power of man to say that this remarkable man will always be able to meet all the exigencies of every occasion, but if brains can make perfect equipment and efficient personnel of his wonderful enterprise, then Siegmund Lubin is going to continue to be the dominant factor in the film industry as long as he continues to enjoy the life which has so far been wonderfully blessed by a Divine Providence.

Great problems have been worked out in the development of the industry. Mr. Lubin is one of the firm believers that the motion picture will continue to be a greater factor than ever in the educational world. He looks to the day when its use in the class-rooms is going to be the universal affair. He has watched the industry grow, and is ready at all times to meet the demands which will be made upon him. His success has brought him a considerable personal fortune, but with his success has also come the confidence of the financial world, and whatever the great producer needs for his future developments is his for the asking, and with such a genius as he at the head of the industry, it is small wonder that thousands of men are willing to invest millions of capital in an industry that has

proved to be one of the most remarkable in the history of the world.

As the film business has been an epoch-maker, so Siegmund Lubin and his remarkable success are marked indelibily upon the history of the "Theatre of To-morrow," and whenever the historians of the centuries to come tell of the story of the cinematograph and its glories, such history without the name of Lubin as a "master mind" will be like the story of the Battle of Waterloo without its Wellington, or of Gettysburg without its Meade. On June 14, 1914, the Lubin plant was damaged by fire; loss about a million dollars. Work on new building began at once.

Many master minds of the motion-picture manufacturers have for some time back been concentrated upon the educational features of this industry and the possibility for research it offers. Siegmund Lubin, of Philadelphia, is paying much attention to this department. He has given us pictures of the crab, oyster, sardine, milk, turtle, turpentine, orange, grapefruit, peanut and sponge industry, the making of hay, the evolution of the grain from the cornfield to the staff of life, the ostrich farm, the sport of catching jewfish, the making of pottery, scenes over the sea celebration which will become a matter of history and aviation warfare practice with the aeroplane and biplanes in full action at the garrison. Again, the inoculation of tuberculosis and suchlike vital diseases from our population. Recently the celebrated Dr. Weisenberg gave an important lecture at the local clinic of Scranton. The lecture was freely illustrated by pictures made by Mr. Lubin, giving vivid scenes taken in important sanitariums devoted to insanity and nervous diseases. The same firm has now traveling three big organiza-

tions, taking geographical scenes and animated pictures of Spanish-American life. Pictures have occupied an important place in the affections of the human race from the earliest days, and there has always been a demand for pictorial representations of familiar scenes, which at once evince and satisfy the natural human instinct. These were the first indications of refinement. The Egyptians, perhaps the greatest, learned to depict in vivid strokes and with a lavish hand the daily life of their people. These pictorial representations, as may be readily seen by reference to Egyptian antiquities, were by no means equal to those we have to-day, but such as they were, they represent the natural craving for pictures, and without a doubt the Egyptians would have been the first to appreciate our filmic representations of life. The motion picture may, furthermore, be considered as a brain stimulant, and, if employed in our schools, would develop the brain in a natural manner and sooner than by the text-book method. The cinematograph is a modern instance of the magic carpet of "The Arabian Nights" transporting us to the uttermost parts of the earth and showing us the wonders of the world.

Of course, the manuscript is the cornerstone of the moving-picture structure. In addition to the stories supplied by the staff of writers in the Lubin Scenario Department, scores are received every day from amateur writers. These are faithfully read by the readers in the scenario room, and such as show originality are selected and placed before a committee of expert writers, perhaps to be rejected, but in most cases edited and put into acting shape to be turned over to the directors for production. The scenes are photographed on the negative film in the studio, which is a large

A GATHERING OF LUBINITES AT THE LUBIN STUDIO, BETZWOOD PHILADELPHIA

building well lighted by ample window surface and skylights so that the daylight might be used; however, a large percentage of the scenes are photographed under artificial lights from special lamps made for that purpose. The film is then sent up to the dark room, put on a rack, and is developed, and the finishing touches put to it in the hypo tank, washed in filtered water in the washing machine with very fine sprays, dried by air, and then sent to the printing room, where the negative film is printed by electric printing machines on the positive film. The positive film is then put through the process of being developed, washed by a washing machine with filtered water, put into a glycerine bath, which hardens the emulsion on the film, then dried by warm filtered air, polished to remove the scratches, then joined with film cement in the proper order and then sent to the testing room, where it is projected and the defects, if any are found in the film, are taken out and the perfect film is wrapped in tissue paper and put into a tin can ready to be shipped to the film exchange.

CHAPTER IX

When a man is practical and honest and works with his head and hands, some measure of success will surely attend him. There are individuals who have these qualifications to which are added the faculty of employing men and money and then the success, measured in results and dollars, becomes stupendous. It is always interesting to look back into the life of such men to discover the earlier indications that always manifest themselves. Take Charles Jourjon, for example. M. Jourjon, head of the Eclair Film Company, with thirty branches and agencies and auxiliary concerns in as many of the large capitals of the world, was for four years president of the Association Générale des Etudiants, the student body of Lycée Charlemagne, a branch of the Paris University. His election was always by popular acclaim, the votes coming from 30,000 of his fellow students. Nothing better is needed to reflect organizing ability and enduring popularity.

Charles Jourjon is a native of France, where he received his education. He graduated in Paris at the age of twenty-four years with the degree of LL.B. He engaged in the practice of law, and served in the army of

France. At twenty-nine he married Mlle. Dubuloy, and promptly gave up his legal practice to form the Société Française des Films et Cinematographes Eclair, doing all the promotional and organization work. His election to the presidency of that concern followed, and he still retains the position.

In 1900 he visited America, combining a honeymoon trip with important business. During the forming of the Motion Picture Patents Company, the head of Eclair failed to appreciate the possibilities it offered and did not join.

The Eclair companies are amazing in their activities and scope. There are five hundred employes in the Paris plant, not including the various stock companies. In passing, it will be well to note that everything that can be accomplished by labor-saving, modern machines is employed. The Eclair company claims to be the pioneer in engaging dramatic stars for film production, Sarah Bernhardt being an example. Eclair companies in foreign countries are known by those mystifying letters, "A. C. A. D.," which become simple with the interpretation, "Cinematograph Association of Dramatic Artists." The name of this society will be known in America as Leading Players of France. Among the promises we are to have Eclair's weekly newsfilm, which will offer many innovations. M. Jourjon believes in the theory of supplying the camera to the directors of a group of famous players; passing upon the merits of the finished film, and then arranging the marketing on a royalty basis, not unlike the practice of book publishing. Among the big things that now occupy the attention of the Paris studios is the filming of the Jules Verne stories, the first of the series being "The Children of Captain Grant." These will all be

multiple lengths—six or seven reels. Due to the warm personal friendship of M. Jourjon and the nephew of Jules Verne, this right was obtained for Eclair in the face of keen competition. In addition to the manufacture of films, the Eclair Film Company is owner of another concern which operates numerous exchanges in Europe.

The American branch has only recently been incorporated, capitalized at $250,000. Mr. Jourjon is personally supervising the erection of a new studio and factory at Fort Lee, N. J., which he thinks will be the largest in America. This is the eighth studio he has built and will be thoroughly efficient and up-to-now in its appointments.

Jourjon, the man, is typical of culture and is courteous to the last degree. He maintains a summer home at Espernay and a house in Paris. He organized and still retains an interest in Film D'Art, and is a partner of the Savoia Film Company. He also owns two small theatres in Paris, and The Arena, a very large motion-picture theatre in Brussels.

It would seem that with the responsibilities that must follow in connection with so many business activities, there would be no possible moment for other things. But M. Jourjon is the vice-president of the Chambre Syndicate des Editeurs, which he assisted in organizing in Paris. This is the film parliament of Europe, with three principal subdivisions, embracing the manufacturers, the exchangemen, and the exhibitors. When he is in Paris, M. Jourjon devotes most of his time to the Chambre. He is also a member of the Cèrcle Republican of Paris—a political and business organization.

Jourjon's single hobby is architecture, which he pre-

CH. JOURJON
President Eclair Film Co.

BARBARA TENNANT
Leading Lady Eclair Film Co.

ALEC B. FRANCIS
Leading Man Eclair Film Co.

SCENE DEPARTMENT, ECLAIR STUDIO, FORT LEE, N. J.
(Eclair Film Co.)

fers above all things except films. He would follow it as a business if he had the time. All of the blueprints of his various works were made from tracings of his own creation. His biggest piece of luck was in missing the "Titanic" upon which he had reservation. He missed the ill-fated boat and followed on the Savoia twelve hours later. It will be remembered that the Savoia assisted in the search for those who met with disaster.

M. Jourjon was born at Espernay, France, December 25, 1876. His father was a pharmaceutical chemist. Espernay is the center of the great French champagne-making district, but its influence on Jourjon is without a trace.

Histrionic genius has found at last, thanks to the moving pictures, the one thing it has always sighed for in vain—immortality. Long years after the great actor and actress have passed out of this life, their art will live and be revealed by motion pictures to future generations. A century hence this world will know and realize the genius of Sarah Bernhardt just as we who have seen her in the flesh do to-day. Sothern and Marlowe's magnificent portrayals of Shakespearean rôles may afford delight for lovers of noble acting in all the generations to come. Indeed, the very thought of the number of these future audiences staggers the imagination.

The idea of embalming the art of the actor, making it available for all time and enduring as the marbles of Phidias, was first conceived by a modest little man named Adolph Zukor. It is a big idea, a great, bold, daring plan; but big ideas and daring plans come naturally to Mr. Zukor, and no one who knows him is surprised that he should have first conceived the purpose

to immortalize the genius of the contemporary stage and carry it out so successfully.

Mr. Zukor has the face and eyes of the dreamer, and the quiet earnestness of the man who accomplishes great things. A few years ago but few people in the theatrical business knew Adolph Zukor; now his name is on every actor's lips, and the corporation which he organized to execute his vast plan—the Famous Players Film Company—has already earned honor and renown throughout the civilized world. Yet this is only the beginning of an enterprise destined to be the greatest factor in the making of theatrical history that the stage has ever known.

Already Mr. Zukor has demonstrated that his faith in the famous play in motion pictures was justified. He has already presented Sarah Bernhardt in "Queen Elizabeth," James K. Hackett in "The Prisoner of Zenda," Mrs. Fiske in "Tess of the D'Urbervilles," James O'Neill in "The Count of Monte Cristo," John Barrymore in "An American Citizen," Carlotta Nillson in "Leah Kleschna," Cecilia Loftus in "The Lady of Quality," Henry E. Dixey in "Chelsea 7750," Cyril Scott in "The Day of Days," Mary Pickford in "Caprice," "The Bishop's Carriage," the entire original Belasco company in "A Good Little Devil," and while this volume is in the course of production, plans are going forward for the presentation of William Farnum in "The Redemption of David Corson," Malcolm Williams in "The Brute," H. B. Warner in "The Lost Paradise," Arnold Daly in "The Port of Missing Men," Mary Pickford in "Madame Butterfly," and a production of "Marta of the Lowlands," in which the famous emotional actress, Madame Kalich, assumes the stel-

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ADOLPH ZUKOR
President of Famous Players Film Co.

The Man Who Has Immortalized the Actor

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lar rôle, has already been produced and will shortly be released.

This program of famous players and plays in motion pictures is so impressive that its full significance cannot be fully grasped all at once.

"Think of what we would have to-day if moving pictures had been invented five hundred years ago!" This is Mr. Zukor's continual question. "Consider how history would have been enriched," he goes on; "how facilities of education would have been improved! Think how intimately all the great figures in stage history—Shakespeare, David Garrick, Kemble, Macready, Edwin Forrest, Rachel—would be revealed to us! The light of their genius would be imperishable and shine as brightly for us to-day as it did in the heydey of their glorious careers. What a difference that would make to humanity! If we can give future generations what we of the present have missed, I shall be more than satisfied."

In this vision of future benefits to the human race, in his enthusiasm to leave something behind that our ancestors could not bequeath to us, Mr. Zukor overlooked the immediate present, and forgot for the moment that even the people of to-day are receiving great and immeasurable advantages from his project; for he has brought within physical and financial reach of all the great artists of the day in their foremost successes. Into every hamlet and village of the civilized world Mr. Zukor has sent his wonderful motion pictures, bringing before people who could never otherwise see the great stars of the day, the famous artists and great plays that constitute the Famous Players' program.

When Mr. Zukor contemplated the organization of the Famous Players' Film Company, he realized that

a project as daring and radical as his would require the association of a theatrical manager respected and admired universally. With that thought in mind he approached Daniel Frohman, the veteran theatrical producer, whose name has always been identified with the highest and noblest in the drama. In justice to Mr. Frohman's foresight and business and artistic judgment be it said that he at once sensed the possibilities of this gigantic plan, and became associated with Adolph Zukor as managing director of the Famous Players' Film Company, and in this capacity has contributed greatly toward the artistic success of the enterprise.

Mr. Zukor next interested Edwin S. Porter, known throughout the world as the wizard of the camera. No other producer of motion pictures has ever been able to equal or approach the wonderful camera and other mechanical effects that Mr. Porter utilizes in the production of motion pictures. Mr. Porter, who thus became technical director of the Famous Players, will go down in the history of the motion pictures as the father of the present form of photoplay, having put the first dramatic story in motion pictures. He built the Edison studio, and was with the producing company for ten years as chief director, until he organized the Rex Motion Picture Company, the artistic productions of which concern soon made that brand universally popular. Together Messrs. Zukor, Frohman and Porter combined their individual talents, and the present fame of the Famous Players attests the true measure of their genius, courage, and zeal.

Recently the Famous Players Film Company formed an alliance with Henry W. Savage, Inc., whereby the former concern secures all the famous plays controlled

MME. BERTHA KALICH

BERTHA KALICH IN "MARTA OF THE LOWLANDS"
(*Famous Players Co.*)

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OF CALIFORNIA
LOS ANGELES

by the latter, including "The Devil," "Madame X," "The County Chairman," "Everywoman," and as I write joint announcement comes from the Famous Players and Charles Frohman to the effect that both these powers have affiliated, thus breaking down the last great bar between the drama and the screen—Chas. Frohman, probably the world's foremost theatrical producer, with enormous international operations. Through this alliance, the Famous Players acquire for film purposes all the famous Charles Frohman successes, several hundred in number. Charles Frohman has for many years advocated and practiced the selection of the timely drama with a contemporary appeal. Hence the value of his long list of successful plays is tremendously enhanced for motion pictures.

The value of the affiliation to the Famous Players and the bearing it has on the future of the company needs no comment, and definitely determines the position of the Famous Players as the world's leading producers of famous plays in motion pictures.

"Some day they will erect a monument to you in the Hall of Fame, Mr. Zukor," once said an interviewer.

"That won't be necessary," he promptly replied, "I shall leave a film of myself behind."

In another chapter of the current volume the author expressed the belief that the advent of the two- and three-hour photoplay, entailing vast outlay, would bring about changed conditions in the methods adopted for distributing the productivity of the studio, also indicating the probability of some such system as obtains in vaudeville, with a central booking system providing adequate discipline.

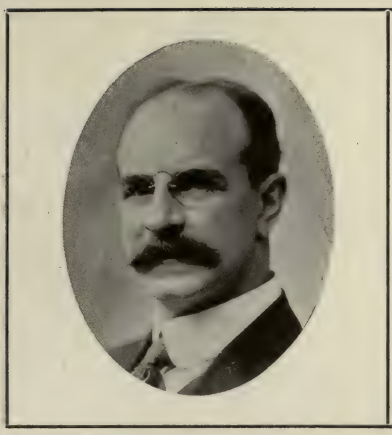
And now as the volume goes to press, comes the announcement of the first plan of this nature in the for-

mation of the Paramount Pictures Corporation, with offices throughout the world. The plan comprehends a joint arrangement between the Jesse L. Lasky Feature Film Co., the Famous Players Film Co., and Bosworth, Inc., whereby an entirely new factor in the distribution of feature film productions was created.

A collective distributing agency for this allied program has been organized and incorporated with the following officers: President and General Manager, William W. Hodkinson; Vice-President, James Steele, of the Famous Players Film Service, Inc., of Pittsburg, Pa., and Chicago, Ill.; Secretary and Treasurer, Raymond Pawley, of the Famous Players Exchange, Asbury Park, N. J.; Directors: Hiram Abrams, of the Master Productions Film Co., Boston, Mass.; William L. Sherry, of the Wm. L. Sherry Feature Film Co., of New York.

The capitalization of the organization was given as being sufficient to conduct a mammoth program of feature film productions, the amount covering the requirements of the new corporation law and being absolutely insignificant as regards the actual capitalization and scope of the company.

The writer believes that this amalgamation of three of the large film manufacturers will bring about the adoption of theatrical methods of business procedure, particularly in the "booking" of that class of productions for the screen which constitute an entire entertainment. The influence of William L. Sherry is to be observed in this comprehensive plan to separate the massive film productions from the ordinary releases of the studios, and the season of 1914-15 is due to witness a greatly improved condition in the amusement field, wherein the local manager for the first time in a



WM. L. SHERRY
Of Parmount Pictures Corporation

FRANCIS BUSHMAN
Winner of "Ladies' World" Contest

HARRY R. RAVER
Who directs the tours in this country of "Cabiria"

HERBERT BLACHE
Pioneer Producer of Photoplays

decade will have a plethora of attractions to choose from.

Mr. Sherry's short career as a "State rights" buyer once more demonstrates the opportunity existent in the amusement field for the astute business man whose greater asset is the adoption of sound business principles. Sixteen months ago this man came into the film arena bent upon conquest; his first important act was to purchase the New York State rights for the "Prisoner of Zenda" (James K. Hackett). Following the success of this investment Mr. Sherry purchased the New York State rights for all of the Famous Players, Lasky and other large productions.

Mr. Sherry told the writer that he was impressed with the ultimate benefit to the speaking stage as a result of the film productions of famous plays with well-known players. He stated also that he had observed a tendency on the part of photoplaygoers to flock to the playhouses when these players were revealed in the flesh at higher admission prices. One may not be far amiss if a prediction is ventured in connection with the increased theatrical activities of the Zukors, Sherrys, Laskys and their associates. Five years ago the writer expressed the belief that the Marcus Loews and William Foxes would create an upheaval in the amusement field. Now the indications are that the gentlemen who have made great fortunes in the film world will embrace the opportunity that the Erlangers and Shuberts ignored.

Not only is it likely that these gentlemen will inaugurate a period of prosperity for the local managers of the nation's playhouses, but such as they may be expected to undertake to solve that greater problem of converting the photoplay public into regular

patrons of the so-called legitimate playhouses where plays and players are presented in the old way.

The Paramount Pictures Corporation dedicates its efforts to to-morrow.

Frank Gersten, the owner and manager of the Royal and Prospect Theatres, in the Borough of the Bronx, enjoys a reputation unique in the whole of New York. He belongs to a race given to extremes—great figures that shadow over mankind and the lowest trickster.

It may have been for this reason that Mr. Gersten, who has forged ahead of the show world, felt a pressing need to maintain the highest ideals by which a man could live. He is a pioneer in all those factors in the Bronx amusement field that make for achievement. When he first entered that territory there was only one theatre in that part of New York, and that, the Metropolis, played only cheap melodramatic attractions. His showmanship instinct, coupled with sound business judgment, told him that this was to be his field, and as a result he built the Prospect Theatre. That his judgment was unerring was soon proved to himself and to the world, for it was not many years later that he erected the Royal Theatre. Here again his thorough theatrical training and his intrinsic knowledge of locations showed itself, and his discernment in selecting sites for playhouses again proved true. The Royal Theatre to-day is one of the recognized standard theatres of New York, playing only the best attractions that Broadway has to offer. Under Mr. Gersten's able direction, the capacity of the house has been tested continually.

Mr. Gersten was born in New York in 1870. When eighteen he connected with Barnum & Bailey's Circus, as a ticket seller. He remained with the circus

FRANK GERSTEN
Twentieth Century Showman

ROYAL THEATRE (BRONX)
The result of Frank Gersten's industry

for four years, and then accepted the position as treasurer for Weber and Fields at the Little Music Hall, at Twenty-ninth street and Broadway, New York City. He held that position for three years, and in 1895 joined hands with Messrs. Hurtig and Seamon in the capacity as manager and auditor for their circuit of theatres. He remained with that firm for fourteen years, and in 1909 built the palatial Prospect Theatre at 160th street and Westchester avenue, Bronx. The Royal Theatre was opened September 6th, 1913.

To keep in the forefront of human achievement requires unremitting endeavor. To have always been—and still to remain—an acknowledged leader in all that pertains to the theatre shows unalterable purposefulness during a lifetime of progress.

Marcus Loew, supreme in "small-time" vaudeville in the East and West, owes his start to motion pictures, and lately has used big-feature films to stimulate business in his picture and vaudeville theatres.

Marcus Loew has discovered that the names of well-known producers, combined with familiar names of plays and players, have proved a success from a box-office standpoint, and at the present writing big feature photoplays of three parts or more are being shown in practically all of his theatres.

Mr. Loew contracted to show exclusively in his theatres all the photoplay productions released by Klaw and Erlanger, which have proved big money winners for him. After "The Fatal Wedding," the first K and E film, was shown at the Palace Theatre, it was shown in all the Loew houses, and now his theatres present the pictures exclusively. "The Fatal Wedding" proved an artistic and financial triumph. "Classmates" helped break records at the American Theatre, and "The Bil-

lionaire," "Strongheart," "Lord Chumley," "Seven Days" and others held strong.

In addition to these Mr. Loew featured the Famous Players' films, including "A Good Little Devil," "In the Bishop's Carriage," "Hearts Adrift," "The Pride of Jennico," "Tess of the Storm Country," and others, enhanced by the names of Belasco and Frohman as producers. So successful were the feature photoplays that Mr. Loew put them into the Avenue B Theatre exclusively and had "Famous Players' Week" at the Broadway, with remarkable results.

The Jesse Lasky films were also shown exclusively in the Loew theatres. "The Squaw Man" packed every theatre where it was presented, and others were equally successful.

Mr. David Bernstein, general manager and treasurer of the Marcus Loew theatrical enterprises, has been with Mr. Loew longer than any of his chiefs. He started with Mr. Loew nine years ago, when the present Napoleon of vaudeville was conducting penny arcades in New York. He was bookkeeper for Mr. Loew at $16 per week, and when Mr. Loew opened a moving picture theatre eight years ago Mr. Bernstein became interested in pictures and has made a keen and close study of them ever since. He is a picture fan and is enthusiastic over their possibilities. Mr. Bernstein has booked and routed all the big-feature pictures used in the Marcus Loew theatres in New York and elsewhere, including some of the world's greatest photoplay productions, and has a unique distinction of being manager of one of the first film exchanges ever established.

When the Sullivan-Considine Circuit was purchased by Marcus Loew, Mr. Bernstein immediately showed

the possibilities for providing patrons of Mr. Loew's Western theatres with the world's best photoplays. He will book and route big-feature pictures over the Western circuit the way he is now doing in the East. The great number of theatres and the length of time which he could use pictures will enable him to secure some of the greatest photoplays ever produced. Mr. Bernstein has a wide acquaintance among the film men in New York. It is authoritatively stated that Mr. Bernstein now earns $50,000 a year, a statement which reflects some idea of the way Marcus Loew appreciates good service.

Numbered amongst the foremost of history makers in the motion-picture field is the Essanay Film Manufacturing Company, whose real birth dates back to the time when pioneering in the film business was just as arduous as was pioneering in the early history of our country. However, two of these pioneers—George K. Spoor and G. M. Anderson—thoroughly believing in their own convictions, and whose convictions meant the fulfilment of their belief regardless of the opinions of others or of the seeming impossible barriers that lay along their course, struggled forward meeting reverses, set-backs, and discouraging situations, that would have caused ordinary men to seek other fields of activity.

These two, however, were imbued with the business in which they had launched, every moment of their existence was wrapped around it. It was a baby they were fostering and mothering, and with the unerring judgment that can only be associated with such spirits and broad minds, they slowly crossed the initial wastes and seemingly impossible pass until they achieved what they had set out to accomplish—a firm whose name was synonmous with the best there is in motion-

picture art. This does not mean that they have reached the zenith of their endeavors. Even now the spirit which placed these two gentlemen in the foremost ranks is still urging them to bigger and better things, it is their claim that they are still pioneering, but pioneering on a more advanced scale, with more modern equipment and more improved appliances.

Where many have set back and lolled in comfort watching the results of their efforts, these two enterprising individuals exercising the same foresight they did when entering the business, are striving toward a bigger attainment than that they have already reached, and set their aims and ambitions for a goal which looms on the distant horizon of the business. It has been proven in all their doings that they are builders—builders of the motion-picture business as a business and as an art. Their policy has always been constructive, and their aims to erect, avoiding the association of the destroyer whose influence would only be detrimental.

I will delve away back in history and show how such kindred minds happened to become associated in this big enterprise. This meeting of George K. Spoor and Gilbert M. Anderson was accidental. It certainly was accidental, surely providential; and it smirks a little of the romantic. In the conversation that ensued following the meeting, they found that their views on the motion-picture business coincided. They each realized the vastness of the future, and within a few weeks after this chance meeting the firm of Essanay was launched. It was not until February 5, 1907, however, that the firm became incorporated under the trade name of Essanay.

Everyone, of course, knows the source of the firm's name. How when it came to naming the company it

JAMES O'NEILL IN "MONTE CRISTO"
(Famous Players Co.)

AMERICAN FILM COMPANY PLANT AT SANTA BARBARA, CALIFORNIA

STUDIO, SANTA MONICA (INCEVILLE)

GILBERT M. ANDERSON
One of the owners of Essanay Film Co.

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was decided that a part of each one's name be used, so it was agreed to use the first letter of Mr. Spoor's name and the first letter of Mr. Anderson's name, giving us S and A, which was given the lengthy spelling of ESSANAY. All of this happened long, long before there was any material advance made in the motion-picture business, when all were floundering about trusting to luck to strike the proper course to pursue toward the needed advancement. It is undoubtedly to Mr. Anderson's constructive mind that credit is due for the happy and timely suggestion that the Essanay Film Manufacturing Company be the first in the field to turn out 1,000-foot subjects. At the same time it was agreed that the firm specialize in comedies and Western productions, the latter to be staged in the heart of the West. The great importance the 1,000-foot subject has played in motion-picture industry is obvious.

For years the one-reel film, as it became known, held sway; and it is only within the last few years that the multiple-reel films are known at all. However, the big idea, the one-reeler, is still in heavy demand. The Western subject also, with its atmosphere of the plains and buckskin, showing the cowboy in all his pristine glory and traversing his native soil with his brusque means of meting out justice and his whole-hearted hospitality and the many other characteristics for which he is famed. The best known of these heroes of the plains is without a question of doubt G. M. Anderson, the worldwide famous "Broncho Billy." Mr. Anderson is the owner of the Gayety Theatre, San Francisco, dedicated in 1913.

Pathé Frères in France occupy ten acres of ground, operate four enormous factories, and have a staff of over 6,000 employes. Plants are located in Paris, Join-

ville-le-pont, Montreuil Sous Bois, and Vincennes, where they have dozens of studios, several complete theatres, and thousands of dollars' worth of costumes and scenic equipment.

The leading dramatists of France write for them, such as Henri Laredan, Jules Sandeau, Jules Le Maitre of the "Comedie Francaise." The greatest actors and actresses of France, such as Messrs. A. Bargy, Albert Lambert, Henri Krauss, Silvain, Severin, Max Dearly, Mounet-Sully, Prince, Max Linder, and Melles; Mesdames Tessandier, Barat, Robinne, Taillade, Cecil Sorel, Bartel, Megard, Geniat, Mau, Catherine Fontenay, and Trouhanowa.

The principal American studio of Pathé Frères is located at Jersey City, and the American releases are assuming a status quite as important as that of the great Paris plant. Many individual producers of special pictures who have no studios of their own invariably endeavor to obtain the aid of the Pathé producing forces.

The origin of the Eclectic Film Company dates back to the fall of 1912, when Mr. Ferdinand Wolff, of Paris, realized the possibilities of entering the American market with carefully selected feature films. At that time, European features had undisputed sway in this country, and the opening of the American office in New York City, in November, 1912, was attended with immediate success.

Early in 1913 some of the most stupendous classic productions that have ever catered to the American trade were placed on the market in this country, namely, "Les Miserables," and "The Mysteries of Paris." The first named feature was condensed from twelve to nine parts, and stands to-day in the foremost ranks of

high-class feature photoplays that are to be seen in any part of the United States and Canada.

Up to the summer of 1913 the company made its releases at irregular intervals. After August 1st, however, a system of regular releases was inaugurated, and films were disposed of on the exclusive State-rights plan. It soon became apparent that no permanent satisfaction could be assured along this line of procedure, and the Eclectic Film Company therefore decided upon the principle of marketing its films through its own exchanges wherever thoroughly satisfactory marketing conditions could not otherwise be secured.

The Eclectic Film Company has already opened several branch offices in other cities, and will in the near future have in operation a complete system of exchanges comprising all of the principal cities of the United States and Canada. In this way, the company hopes to assure the exhibitor the most advantageous conditions to secure its film, eliminating the middleman, and dealing directly with the consumer. The advantages of this policy must be apparent to all who are conversant with the motion-picture industry.

At present, the Eclectic Film Company is making releases of three multiple-reel features a month. These features comprise subjects from three reels up to eight reels. The number of monthly releases will increase from time to time, as the need becomes apparent, the only guiding principle in this being the demand of the exhibitors at large. This company is making a specialty of offering with its film productions the highest-class advertising and publicity matter that has ever been offered with moving-picture film. Exhibitors have shown a steadily growing interest in this company, which will no doubt continue to increase, as the

relations between the two factors is becoming more intimate with the opening of additional exchanges.

The future of the Eclectic Film Company is assured. The policy of procuring and supplying the very finest picture films available, the cream of American and European studios, so to speak, has won, and is winning, the hearty approval and active co-operation of the foremost interests of the country. The tremendous and consistent success of their feature films bears ample testimony to the quality of Eclectic productions.

In March, 1914, the Eclectic Company, in affiliation with Pathé Frères' American company, produced "The Perils of Pauline," in co-operation with countless important newspapers, with a result wholly revolutionary. "Les Miserables" had a prolonged run at Carnegie Lyceum, where for months the capacity of the auditorium was tested.

It was in the magnificent home of Herbert Blache, overlooking the Hudson River from the high point of the Palisades, upon which is also located the Blache & Solax motion-picture studios, that the first body of men to see the importance of the multiple-reel feature in the world of moving pictures met and organized the now well-known Exclusive Supply Corporation.

Born in the active brain of Mr. Blache, the "Exclusive" immediately became a live factor in the world of picture affairs, and was dealing extensively in feature productions before picture men, as a body, realized that the feature had not only come to stay, but would eventually take the place, in a large manner, of the limited single-reel subject.

Few men in the photo-drama art are as well equipped to grapple with the problems of silent drama production as Herbert Blache. Graduated from Paris

"LES MISERABLES"
(Eclectic Co.)

A Production That Crowded Carnegie Lyceum for Several Months

as a motion-picture expert and sent over to America as a representative of the Gaumont interests before some of the present moving-picture magnates had even taken the trouble to enter a picture theatre or learn the number of feet in a reel of film, Herbert Blache is as much at home writing a scenario, editing a picture drama, cutting and titling a photoplay, or directing big spectacular scenes of a pretentious multiple-reel feature as he is managing the affairs of two large flourishing producing companies and acting as president of the Exclusive Supply Corporation, with his sensitive fingers continually upon the active pulse of the whole motion-picture market, both in this country and abroad.

Few men, recognized as important factors in the affairs of the film business, are better known than Herbert Blache. Having the double advantage of an exceptionally strong and likable personality and the respect-commanding quality of a knowledge of his business so thorough that he stands quite alone in his position as an executive who manages personally every department of his extensive business and produces exceptionally clever and successful pictures, as well as the prominent position he holds in filmdom, must be credited to superior mentality and exceptional ability rather than to any whim of the Goddess of Luck.

The prominence of his position as an important figure in the exploitation of feature productions is unquestioned. But, added to that, is the undisputed fact that he stands in the very front rank as a producer and master of the technique of the photodrama. Among the first multiple-reel subjects ever staged I find notable productions by Herbert Blache, and it is doubtful if any director in the world has a keener dramatic

instinct for staging powerful dramatic scenes than he possesses.

The rare gift of staging great melodramatic situations so that they contain an abundance of the action so necessary to a story told in pictures, and yet show the artistic touch which puts them in the class of the refined and the legitimate, is without doubt largely responsible for his success as a producer, and has won him the respect and admiration of theatre managers and theatre patrons throughout the civilized world.

The Canadian Bioscope Company, Ltd., of Halifax, N. S., was incorporaed under he laws of the Nova Scotia Companies Act, 21st day of November, 1912, with a capital of $50,000, since increased to $150,000. The president, Captain H. H. B. Holland, late managing director of the British A. A. Film Company, Limited, of London, England. Vice-president and General Manager, H. T. Oliver, New York City. John Strachan, Stephen B. Kelly, J. Frank Crowe, and John H. Trueman, directors. An up-to-date plant has been erected in the south end of the city, on spacious grounds facing the beautiful harbor of Halifax, and within easy reach of the woods, hills, forts, and shores of the harbor.

The Canadian Bioscope Company have set a high standard in their first feature production of Longfellow's immortal poem, "Evangeline," a photoplay in two epochs and five parts, released in February, 1914, and put on the market, pronounced by press and public a classic in the moving-picture world. The aim and policy of this company will be the taking of films dealing with historic, romantic, classic, pastoral, educational, and instructive subjects. Prominence will be given to Canadian, historic, and romantic incidents.

The actors and working forces of the company are all people of experience, the principals being selected from the leading studios in New York.

The Scenario Department is in charge of E. P. Sullivan, well known in the theatrical and motion-picture world.

Mr. William C. Thompson, formerly of Reliance and Pathé studios, New York City, is in charge of the factory and laboratory forces.

Mr. H. T. Oliver, Vice-President and General Manager of the company, is a technical expert of some reputation in this country, under whose direction the entire photographic and mechanical work is done. Mr. Oliver was connected for some time with the Edison and Reliance companies, New York.

It is the intention of the company soon to put up a producing plant in London, England, where pictures will be made dealing with English subjects, also in the United States for American subjects.

The New York office, in the Candler Building, is in charge of Clarence P. Schottenfels. Mr. Schottenfels has had considerable experience in the moving-picture world.

Although capitalized for but $50,000, the Pan-American Film Manufacturing Company is controlling pictures in this country and abroad which foot up a value of over one million dollars. It is not the secret agent of any firm, or group of manufacturers, and does not hold any financial interest in any of the pictures exploited; therefore, all features are offered on their just merits.

The booking methods of the Pan-American Company are the same as those adopted by Klaw & Erlanger, Sam S. & Lee Shubert, the Northwestern, and all other

first-class circuits, and which placed the theatrical business on a sound basis.

Far-reaching negotiations have been entered into for a market in the West Indies, Central and South America, and agencies established in London, Berlin, Paris, and Sydney.

The part that woman is to play on the artistic and business side of the film industry is a subject well worthy of consideration in this volume.

Recently the revelations of John C. Freund, editor of "Musical America," wherein he proclaimed that the annual expenditure for music in this country was $600,000,000, uncovered an amazing development in business procedure in the conduct of musical undertakings directly due to the woman impressario—and a vigorous figure is she.

There are more women than men to-day directing the musical events of the nation, and the majority of the great singers and instrumentalists are represented by women, while at least half of the musical bureaus now controlled by them have inaugurated an era of business rectitude in a field that has been immune from the disastrous conditions prevailing in the theatrical business generally.

The writer has dealt with this subject extensively in magazines, and it is referred to now merely to indicate the probability of a similar influence exerted in the motion-picture field by not a few women who have already shown their calibre in the producing and exhibiting sides of the industry.

The achievements (following a period of disappointments and repulses) of Helen Gardner, now producing the highest-grade features in her own studio at Tappan-on-the-Hudson, have been acknowledged as stim-

HELEN GARDNER AS "CLEOPATRA"

FLORENCE TURNER
Turner Films, Ltd.

Two Stars of the Screen Who Produce in Their Own Studios

ulating and providing incentive for others of her sex to enter the producing field. Miss Gardner was a Vitagraph player at the outset of her film career, and some of her portrayals even now are often discussed in the trade press. One of these—that of Becky Sharp, in "Vanity Fair"—aroused no little controversy. And comparisons with Mrs. Fiske's stage portrayal were inevitable. As Mrs. Fiske is expected to assume this rôle in a "Famous Players" production, those who recall Miss Gardner's forceful performance will have an opportunity to decide the question. A memory of Mrs. Fiske's Tess, which Lawrence McCloskey pronounced as beyond criticism, will create added interest in the revival. But it is not so much Miss Gardner's personal success as a photoplayer that has caused her name to become one to conjure with. The remarkable history of moving pictures, replete as it is with amazing achievements, presents no instance of higher ideals, persistency, and independent spirit than have characterized this woman's effort to accomplish a worthy task—a task, too, in which she has from the outset met opposition at almost every turn.

Why Miss Gardner left the Vitagraph Company has never been explained. The lady herself says she was discharged because of rumors prevailing that she was about to become an independent producer. This she emphatically denies, but admits that within an hour after departing from the Vitagraph Studio with the aid of Charles L. Gaskill she was laying plans for an elaborate production of "Cleopatra."

This project, though conceived and accomplished but two years ago, was regarded at that time by producers and exhibitors as wholly ill-advised. Miss Gardner did not seek outside aid of any sort, her mother sup-

plying her with the capital necessary for her undertaking. She built her own studio at Tappan, New York.

"Cleopatra," as produced by Miss Gardner and directed by Mr. Gaskill, was surely superior to any multiple-reel production of this nature released by the established manufacturers up to that time. The writer has not up to this writing witnessed the Kleine-Cines film version of "Antony and Cleopatra," announced as the inaugural attraction for the new Candler Theatre on West Forty-second Street, but it is interesting to observe that the latter production has been presented in the West in several theatres where Miss Gardner's first release attracted overwhelming patronage.

In one city of less than 40,000 population, the Helen Gardner "Cleopatra" was presented an entire week, establishing a record of having attracted more than seventy-five per cent of the inhabitants—that is, over 30,000 admission tickets were sold. In another city this attraction was presented three times within a year.

It is considered by Miss Gardner that while exhibitors in all countries have made money with her productions—some have made small fortunes—dividends on the investment of Miss Gardner's mother have been small to this day, but this is entirely due to a policy different from that prevailing in the industry generally, in that each new production has entailed increased expenditure and above all considerations Miss Gardner has been uncompromising in demanding sufficient time for preparation.

This is so true that despite the now tremendous demand for features, Miss Gardner and her artistic colleague, Mr. Gaskill, have concluded henceforth to produce not more than four pictures a year. But if the

aims of these two artists—the term is used here advisedly—are realized, the season of 1914-15 may, through their achievements, usher in the advent of that vital era of the motion-picture art which so many persons believe is due to be hastened by the unsatisfactory outcome of the majority of the film productions of stage successes of other days.

It would appear reasonably certain, in view of the manner in which film undertakings are now financed by hard-headed business men, that Miss Gardner could extend her productivity and attain heights impossible of accomplishment where "speed" and "footage" are the basic foundation of film operations. In England Miss Gardner would have no trouble to procure unlimited capital. In America, her two years' record in the face of obstacles should serve to make her name a sight draft on the public purse. What she needs now is a New York theatre, where her future productions may be properly launched.

Possessing such a playhouse in the accepted theatre zone and unhampered by financial problems, the forthcoming productions emanating from the Tappan studio would represent the real photoplays, created, staged, and portrayed by the best exponents of the new art, who established their capacity long before it was thought advisable to visualize plays originally written and conceived with the limitations of a four-walled playhouse alone in mind.

CHAPTER X

There is no more interesting phase of moving-picture progress than that which has to do with the changes it has wrought in the careers of many stage workers, some of whom entered the film studio with such reluctancy that instances of changing names to conceal identity were common.

As a rule, however, those who have become celebrated in picturedom demonstrated their qualifications for the new art almost instanter. The period from 1908 to 1911—red-letter years—witnessed a general stampede of the studios by stage folk bent upon conquest. In those years what were then called the "Independents" attracted the idle actors to their studios by the tales that were prevalent on New York's "Rialto" of a new Mecca for Thespian talent. The three studios most stampeded were the "Imp," in West 101st Street; "Powers Picture Plays," in The Bronx; and Edwin Thanhouser's, in New Rochelle.

Of these, "Imp" has had the distinction of creating an abundance of stellar timber among its players, while some of the directors who produced the first "Imp" photoplays have achieved great renown, and this is not surprising when it is stated that such directors as Otis Turner, Giles Warren, Frederick Thompson, and

Herbert Brenon—the last named began as scenario editor—had at their disposal such now famous stars of the screen as Mary Pickford, King Baggot, Owen Moore, William Robert Daly, William Shay, Vivian Prescott, and Frank Crane. The photoplays released by the "Imp" Company in 1910-1911 quickly gave to that brand of film an individuality which was the real foundation of what the Universal Film Company represents to-day, and yet those mainly responsible for the success artistically were men and women who achieved nothing notable in the theatrical field. It is true that King Baggot had quite a vogue in stock organizations. In fact, it was his popularity as leading man with one of Corse Payton's Brooklyn organizations that induced the "Imp" people to negotiate for his services. Mr. Baggot has been with "Imp" four years, increasing in influence and popularity steadily, until at this writing he is one of the six most idolized favorites of the screen. Mr. Baggot is quite as celebrated as a director as he is as a photoplayer, and he writes many scenarios of the productions in which he appears and others in which he does not personally act. On the theatrical Rialto the career of King Baggot is discussed as being of the Arabian Nights order. As usual, there is little cognizance taken of the fact that this man is what he is to-day because of the seriousness with which he invests his work, because he is a prodigious worker, and finally because he has remained steadfast to the organization which he joined as an experiment, and as he contributed materially to the growth of that organization, his constancy and capacity have been rewarded so rapidly that his annual earnings now are said to be 2000 per cent greater than four years ago.

King Baggot's loyalty to Carl Laemmle—the Universal's head—has been put to the acid test repeatedly. In no other branch of the amusement field may one point to similar constancy. The Grand Opera stars are never happier than when an Oscar Hammerstein comes forward to create a competitive demand for their services, and even so generous and ingratiating an employer as Charles Frohman has seen his best stars—most of whom he made what they are—go over to rival managements, that their financial reward might be greater; but in filmdom where competition is keener even than in vaudeville, the "stars" seem to be held fast by the environment wherein they have achieved their fame.

Mary Fuller, Marc MacDermott, Gertrude McCoy, Robert Brower, Harry Eytinge, Bigelow Cooper, and as many more Edison stars, have been with that organization practically throughout their film careers. It is so rare that an important photoplayer leaves such an organization to join another that such procedure attracts attention. In the Vitagraph Company there are not less than thirty well-known players who have not only been with that company several years, but the number that have never appeared with any other film organization is still greater.

Not a few of the photoplayers have become producers on an important scale. Hobart Bosworth, whom I recall as a one-time member of Augustin Daly's Stock Company, and who was for several years a Selig star, is now a producer of the first magnitude. Associating himself with a group of capitalists toward the end of 1913, he organized what is known as "Hobart Bosworth, Inc.," for the purpose of visualizing on the screen the remarkable stories of Jack London.

PEARL SINDELAR
Potash and Perlmutter and Pathe Freres

LEAH BAIRD
(Vitagraph Co.)

Names With Which to Conjure

MAURICE COSTELLO
(Vitagraph)

KING BAGGOT
Leading Man "Imp" Universal Co.

Two Matinee Idols of Filmdom

The first of these film productions, entitled "The Sea Wolf," has involved prolonged preparation and research, and its presentation at the palatial Strand Theatre in New York on May 4th, 1914, was hailed with considerable éclat. The Bosworth company has its plans laid for years ahead for productions of a similar nature, and its success from the outset has indicated that any effort to reveal on the screen the unusual photoplay in preference to adaptations of stage plays that have exhausted their vogue in the older field is a step in the right direction.

Florence Turner, famous as "The Vitagraph Girl," joined that organization about seven years ago, when its artistic roster included less than a dozen players. Miss Turner was on the stage almost from childhood, her ancestors being stage folk. Her long association with the Vitagraph Company revealed an amazing grasp on her part of the art of camera acting, and to this day Miss Turner has not been approached as an interpreter of characters without vocal expression. Adept as a pantomimist and impressed with the possibilities for her future career, "The Vitagraph Girl" soon mastered the maze of intricate problems which have enabled her to become not only a star of the screen but a prolific writer of photoplays and one of the few efficient directors of her sex as well.

When Miss Turner left the Vitagraph Company in 1913, many believed that such procedure on her part was ill-advised. Yet there is no better illustrative example as to certain theories held by film authorities who insist that the photoplayer should not appear in the flesh before the moving picture public than to point to the achievements of Miss Turner during the past year.

During her stage career, Miss Turner appeared in the vaudeville theatres, and though the writer was long intimately associated with that field, he has no recollection of any upheaval created by her efforts in those days, hence it is interesting to observe that after six years posing before the camera in an effort to convert her fame as the Vitagraph Girl into coin of the realm, Miss Turner was granted as high as $500 a week in this country to appear in a monologue which she "put over" so successfully that return engagements were not uncommon.

English managers and booking agents representing the "Halls" abroad, saw her performance here, and prodded her with offers, while foreign film producers negotiated with the view of evolving a Florence Turner brand of films written, staged, and acted by her. These offers finally decided Miss Turner to enter the field on a large scale as a manufacturer of films, and to better accomplish her aims she entered into a partnership with Lawrence Trimble (one of the numerous "Larrys" who direct photoplays with distinction), under whose direction Miss Turner appeared for years in Vitagraph portrayals. The two sailed for England, where Miss Turner made her music hall début on May 26, 1913, at the Pavilion Theatre in Piccadilly Circus, featured on a par with Wilkie Bard and Neil Kenyon.

It is but an amazing truth to state that the now celebrated film star who seven years ago was wont to do her "turn" in vaudeville for little more than a chorister's salary, scored so emphatically in the big London hall that offers for five years' practically consecutive booking to "top the bill" in all instances were made.

But Florence Turner was in a position to choose, and, having made her plans to produce photoplays, the vaudeville bookings were so arranged as to fit in with the itinerary of her own company of photoplayers, organized by herself and Mr. Trimble under the name of "Turner Films, Limited," so here we have the unique spectacle of an idolized screen star earning a prima donna's honorarium for stage appearances at night only, while during the day with her photoplay colleagues the Vitagraph Girl is acting before the camera in cities where the scenic environment corresponds with the needs of the scenario.

And in each of these cities during the "leisure" hours the indefatigable Vitagraph Girl has had confabs with the exhibitors, film buyers, renters, and others affiliated with the industry and the outcome from such ingenious and intimate methods of operation has been truly constructive. Up to this writing, the Turner Films, Limited, have released an even dozen productions, all in multiple reels. Of these the writer has seen three only, but these three have served to only emphasize the impression long held that Florence Turner is perhaps the greatest living exponent of silent acting of the kind which finds favor in the photoplay-house, nor is there any need for qualifying in according to her such praise, because of the advent in picturedom of some of our stellar figures of the speaking stage.

While the Tess of Mrs. Fiske as an individual performance stands out as supreme, this famous actress is not a photoplayer, nor has she been called upon to create any original rôles in the newer field. The same classification applies to Madame Bernhardt, who had merely figured in picturized productions of four of her

stage creations, in none of which did the greatest living actress reveal a complete grasp of the technic of the newer art. Madame has not hesitated to proclaim that such art as she has been permitted to reveal on the screen could not by any stretch of the imagination be regarded as on a par with that which gave her worldwide renown.

Lawrence Trimble, who is now Miss Turner's business associate and co-producer, is a unique figure in the film world, in that he not only had no association with the speaking stage, but the purpose for which he entered the film studio has never been accomplished. That Mr. Trimble is to-day celebrated as a producer and author is due to one of those strange developments for which the history of moving pictures is noted.

Born in New England, Trimble revealed ability as a writer at an early age, and he sold stories to the magazines and newspapers, earning in this way a fair income, which, however, was not sufficient to induce extraordinary effort. He knew how to coax the pot boiler, and his "copy" was invariably accepted by the first recipient, but the checks were more often than not written in a single figure, a fact that convinced Trimble that he lacked most of all a big subject with which to specialize. With this idea in mind, one day Trimble was impressed with the notion that he could greatly increase his income through evolving interesting stories about the motion-picture industry from various angles, and as he lived in the City of Churches, he sallied forth to the Vitagraph Studio, little dreaming that instead of writing about photoplays, he was destined to become a potent subject for others writers to criticize or eulogize, usually the latter.

Trimble has never had the chance to write the

MRS. FISKE

Who as "Tess" presented a portrayal that has made her famous as a silent actress

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stories he went to the Vitagraph Studio to prepare because he quickly demonstrated an ability of that kind which Commodore Blackton and his associates are always on the alert for, so Trimble wrote the scenarios of many photoplays. It was here that he met Florence Turner in 1910, and through his ability as an author and producer, he became a vital part of the big studio. In less than three years, the struggling magazine writer reached the highest position attainable in that studio.

Where Trimble's achievement is unique lies in the fact that while there are many players who have become famous in picturedom without the least stage experience, also many authors, practically all of the directors, had vast experience in the older field, yet Trimble was never associated with the theatre in any capacity. Truly there is that something about the Motion Picture art which develops the genius one possesses instanter.

Alice Blache has the reputation of being the first woman to produce photoplays in her own studio, being the head of the Solax Film Company, one of the first of the group of independent film companies, and one of the very first to produce features in multiple reels. To this day the Solax production of "Fra Diavolo" has not been surpassed despite that the public response was such as to induce many similar efforts. Madame Blache has contributed a number of articles to magazines, the subject being the film producer's obligation to the public—these have always been extremely frank and have attracted wide comment in the industry.

In that group of Independent film producers inaugurating their activities between 1908 and 1911, the output of the Rex Company was surely the most artistic.

It was in the releases of this brand of films that the sterling art of Edwin S. Porter was acknowledged, though this early pioneer in the industry had distinguished himself long before the days of Rex. It was Porter who was responsible for the high grade conduct of the Eden Musée in the late 90's when the cinematograph was established as a permanent feature there. Associated with Mr. Porter in those days was Francis B. Cannock, and the superior projection of films at the Eden Musèe attracted the attention of any number of artists and stage stars bent upon utilizing the genius of such men to evolve a greater field for their own efforts.

About this time, the late Henry Lee was appearing at the Eden Musée and to the writer he never tired of eulogizing the work of Porter and Cannock. The latter I often met in Lee's apartment at Reisenweber's. Lee finally engaged him to assume complete charge of the pictorial side of what was unquestionably a remarkable production, far ahead of the times. Lee was an artist to his finger tips, but of business he knew absolutely nothing, and before I could exert my influence to check his wild enthusiasm, he became hopelessly involved financially. These were not the days of confidence in moving picture undertakings, and I advised Lee to preserve his vaudeville status and not sacrifice the $500 a week that was his for the asking to finance a project wholly uncertain as to the outcome.

But Lee, the dreamer, was not to be influenced. Cannock was at this time considered the best operator in the entire field. His contract with Lee called for a salary in excess of $100 a week and he was worth every penny of it, but despite the most ambitious en-

tourage in the history of moving pictures, the financial fiasco, was, indeed, colossal. George Kleine was interested to some extent, and before Lee finally collapsed, hypothecating his entire plant, so that he could not even resort to his old vaudeville act to keep the wolf from the door, he had so many partners that the item of transportation alone exceeded the box office receipts.

At Lee's urgent request, I journeyed to Chicago to witness the production which was really a moving picture version of his "Great Men Past and Present." The spectacle of an audience of about 300 persons in the vast Chicago auditorium seating 6,000 was alone uninspiring enough to cast a gloom on what was to my view, an epochal presentation in which Mr. Cannock revealed himself as a camera wizard to such an extent that Lee was wont to insist that the operator acknowledge the applause at least equally with himself. Cannock is now one of the heads of the Simplex Company in which he is still affiliated with Hollaman and Porter, of the Eden Musée days.

Of the stars of the speaking stage to find a permanent vogue in the moving picture field, Maude Fealy of the Thanhouser Company is a striking example. In fact, it is doubtful if to this day there has been recorded an accession to the photoplayers' ranks of greater artistic significance. Moreover, Miss Fealy's film career is interesting from various angles in that she was the only American actress honored by the late Sir Henry Irving whose leading lady she was for a long period. Also as Miss Fealy is often referred to as "a child of the stage" and began to "star" before she was sixteen, there was considerable curiosity as to what

measure of popularity would be meted out to her in the new field.

But it is hardly believable that there could have been any skepticism, for Maude Fealy entered the Thanhouser studio so well equipped—particularly for that company's productivity—that it is not surprising that she has been accorded the rare distinction of being heavily featured, the productions in which she appears assuming an individuality and an importance best comprehended if one were permitted to observe the demand for such releases. In fact, Maude Fealy has always had a tremendous public following and on the screen her vogue with the people has been greatly enhanced.

Lorimer Johnston's retirement from the directing staff of the American Film Company is greatly to be regretted if for no other reason than the natural changes which his departure must influence, for no one can doubt that his incumbency in this organization has been wholly constructive if not revolutionary in its effect. Before he became responsible for the American's artistic output, the productions were entirely unworthy of the splendid group of photoplayers, famous for their "team work." As recently as two years ago such a quartet of able players as Kerrigan, Richardson, Periolat and Miss Lester were utilized solely for plays dealing with the Wild West, and while these productions were the best of their kind, Mr. Hutchinson, who has been the company's leading spirit, was convinced that the time had come to attain greater heights and along far more artistic lines.

Mr. Johnston is one of those now-famous directors who actually prepared themselves for conquest in filmdom. I recall that in his vaudeville career, Johnston

S. S. HUTCHINSON

J. R. FREULER

Heads of the American Film Company

R. R. NEHLS

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was privileged to visit the European centres. It was in such of these as Paris, Turin and Copenhagen that he first discovered the possibilities for himself in the new art, and he studied the subject matter on the screen—visited the studios and finally disposed of his vaudeville holdings and came to America, where he quickly was engaged by the Selig Company, but it was with the American Company that he achieved renown. In one year Johnston produced 75,000 feet of film, himself preparing the scenarios for one-third of the total. In a talk with the writer, Johnston expressed himself thusly:

"Not all of my productions were good—how could they be? The one desire of the manufacturer is Speed speed,—footage, footage. This does not make for great pictures."

But when I recall such productions as "The Cricket on the Hearth," "Destiny Fulfilled," "The Adventures of Jacques" and "The Rose of the Traumerei," I feel certain that Johnston, who is now the manager and director of the Santa Barbara Company, is due to vastly extend his influence. No one who saw his reproduction of Leonardo di Vinci's painting, "The Last Supper," will question his artistic capacity.

It is only fair to Mr. Hutchinson, the American's progressive president, to state that there has been no perceptible indication of retrogression since the departure of Mr. Johnston. Sydney Ayres, who succeeded Warren Kerrigan in the "leads" in this company, has now succeeded Johnston as chief director, though he will not absolutely retire from screen acting, and as Mr. Ayres is of that type so ably represented by Messrs. Kerrigan and Blackwell, both of whom developed equal ability as directors, there is

every reason to believe that the American's future artistic status is safe in Mr. Ayres' hands.

The Santa Barbara Film Company is the new organization of which Lorimer Johnston is the general manager, and its advent as a potential factor in the industry has been heralded by no little display of elaborately prepared literature, the substance of which is an apparent aspiration to aim higher artistically than any of its established competitors. The engagement of Mr. Johnston was not affected until long after the company's prospectus was issued, hence one may only conjecture at this writing as to the style and calibre of the productions, but in view of the known facts and a knowledge of what Johnston's ambitions are, it is a safe venture to predict that the new brand of films will be of that character to be expected from a heavily capitalized organization conceived in the year 1914—a year that will go down in film history as the one in which the production of photoplays reached the highest attainable quality.

Frederick Thompson, though regarded as one of the most able directors in the motion picture field, has been less than four years in his present occupation. Yet in that time he has participated in productions so widely different from those he evolved during his twenty years' stage activities, that the writer was interested to learn at first hand which of the two modes of production the director preferred. I quote Mr. Thompson verbatim: "Wholly apart from the financial inducements which, of course, are larger in the newer field, I hope I never have to return to the footlights again. There is not nearly the opportunity for artistic individual work, and I want to remain for all time where I can avail myself of nature's own vast

EUSTACE HALE BALL
Author and Director

LESLIE T. PEACOCKE
Author of "Neptune's Daughter" (Universal)

C. B. HOADLEY
Klaw and Erlanger (Biograph)

FRANK E. WOODS
Scenario Editor Mutual Film Corp.

GEO. W. TERWILLIGER
Director Lubin Co.

They Write Photoplays, or Direct Them, Often Both

"LARRY" TRIMBLE
Turner Films, London, England

resources instead of relying on such illusions as are possible on a playhouse stage. My last stage production was 'The Goddess of Reason' for Julia Marlowe, and as I also was Richard Mansfield's last stage director, my preference for the film studio is not due to lack of opportunity in the older field, but I want to continue to direct under God's blue sky in the hope that the day is near when this new art will provide incentive for the world's greatest literary minds to cooperate with the high aims of those who, like myself, deplore the probably unavoidable present-day tendency to adapt to the screen plays that have had their day. I want to live to direct a photoplay that will represent the entire scope of a highly developed film organization with every scene posed for in the locale conceived by the author, who has embraced his task with a complete grasp on the scope and equipment of a modern film producing organization."

Mr. Thompson was one of the first of the directors engaged by the "Imp" brand of films. Julius Stern, who was the general manager of that organization in the days when its productions were widely copied, must feel a certain sense of pride as he observes the advancement of almost the entire original roster. Mr. Stern is still acting in the same capacity at the big studio at Forty-third Street and Eleventh Avenue, where not a few of the original "Imp" players and directors are still firmly intrenched.

Frederick Thompson's association with the Vitagraph organization will have ended before this volume is issued, he joining the Famous Players' Film Company under the direction of his old manager, Daniel Frohman. The latter has assembled for the season of 1914-15 a remarkable group of directors, for, be-

sides Mr. Thompson, the list includes Hugh Ford, Frederick Stanhope, Edward Morange, F. Searle Dawley, Francis Powers and that wizard of picturedom, Edwin S. Porter, who has been the technical director of the Zukor-Frohman organization ever since its inception.

"I am not worrying about the spoken drama. The 'pictures' are doing the stage a lot of good, and when things get settled a little I am going to produce for the stage again."

These are significant words uttered by Daniel Frohman in the spring of 1914, yet the readers of the previous volumes are aware of the fact that the author has persistently expressed a similar viewpoint. Mr. Frohman, however, has had the opportunity to observe the trend from an angle that best reveals the influence of the photoplay to attract new playgoers into the higher-priced theatres. As the general manager of the Famous Players' Film Company, he has introduced into the newer field such celebrities as Sarah Bernhardt, James K. Hackett, James O'Neill, Henry E. Dixey, Bertha Kalich, and Mrs. Fiske, who have since found their public enlarged when appearing in person on the regular stage.

We have the photoplay to thank for the solution of what many believe has been the most difficult problem confronting the play producer, for it has gradually brought about an adjustment of the "too-many-theatres" situation and with the building of new playhouses, checked for the time being and the conversion of a fair proportion of existing theatres into photoplay houses, the time is near when the producers in both

fields will vie with each other for supremacy. Also, as the scale of admission price becomes gradually quite similar for both, the managerial effort to entice the millions of low-priced amusement seekers into theatres where celebrities now popular on stage and screen alike hold forth, if crowned with success, is certain to induce many now inactive producers to emulate Mr. Frohman's expressed intention of resuming stage productivity.

It would seem, however, that a little discernment in the scale of prices according to the size of the auditorium, would greatly help to realize the aims of men who appear to wholly ignore that the basic foundation of moving picture prosperity has been the low prices which enabled the poorer classes to become persistent patrons, which attracted millions who never had attended a regular theatre, but who now, with their families, flock to the neighborhood theatres—as often as three times a week. Slowly but surely, this tremendous public is forced even in the photoplay houses to increase its expenditure for entertainment, and as the standard of productions on the screen was raised, the desire for the multiple-reel feature was so clearly and generally expressed, that now aside from the still existing nickel houses, the demand for a full evening's entertainment in one-film productions has induced practically every important play producer to enter the film industry on a large scale.

And as the majority of these producers in the older field are now affiliated with the established film manufacturers, such of these as Charles Frohman, Henry W. Savage, David Belasco and Klaw and Erlanger, who still have extensive interests in the theatrical field, are certain to obtain a firmer grasp on the public pulse

when they are enabled to observe the comparative response of this public as between the two modes of entertainment. Whether or not this viewpoint will impress these gentlemen with the necessity for price bargains to tempt the new public to patronize their stage offerings, one may not doubt that the season of 1914-15 will witness a healthier condition in the amusement field generally than has existed for many years. With the Messrs. Shubert establishing a mighty film company with extensive affiliations and with several of the largest playhouses of vast seating capacity as the Manhattan Opera House, the Strand and the New York theatres and possibly Oscar Hammerstein's new opera house, permanently relegated to feature films, and with the Shuberts presenting photoplays in many of their theatres, the tendency is to greatly reduce the number of two-dollar-a-seat playhouses in all the large cities, and as these latter will more than ever before be confined to bijou auditoriums, with seating capacity from 200 to 1,200, the spectacle of crowded houses so rarely on view of late, should once more stimulate the producers, of whom there are fewer at this writing than at any period since those days when the field of the theatre was regarded as too precarious to induce investments.

But while the trend toward "little" theatres will help to solve managerial problems in the high-priced field, the wonder is that some genius with a grasp on proportions does not tempt fate with an effort to compete with the vogue of the photoplay in the larger auditoriums. Who shall say that if photoplays can prosper in the most expensively conducted playhouses of large size at prices one-half as high as those prevailing in the best legitimate houses, that performances

equally as good as those presented in the two-dollar houses will not attract the multitudes to the big auditoriums if the prices are cut in half?

Here we have a phase of the theatrical situation which may ultimately inaugurate that new era of stage prosperity so aptly indicated by Daniel Frohman's expression at the outset of this chapter. On the other hand, there are those who believe that a movement of this character may first be launched by the powerful group of film men who are not affiliated with the theatrical interests and who resent the wholesale advent of the latter into their realm.

While the effort of G. M. Anderson to establish a popular-priced playhouse in San Francisco has been less successful than the earlier records indicated, the decline in the public response has been due to a series of complicated internal dissensions among his associates. These have been conducive to interrupt Mr. Anderson's prosperity in the field he sought to accomplish revolutionary results. But to those familiar with the facts, the troublous outcome up to this writing is attributed not to any mistakes of the intrepid Mr. Anderson, but solely to the manner in which his representative involved him in uncontrollable difficulties, until Anderson had a "headache" and flew to the Essanay studio at Niles for that diversion he best can cope with.

But the basic idea behind the Gayety Theatre proposition revealed "Broncho Billy" as a showman in the true sense of the term, and it may not be long before such as he will invest their capital made in the film world as a sort of reprisal against the wholesale advent of theatrical producers in the gold-laden field they not so long ago were wont to belittle.

In an interview with Colgate Baker in the "Sunday American," William A. Brady gave expression to his theories as to the future of the photoplay, and as Mr. Brady invariably says just what he believes, his views are always of public interest and usually are widely quoted by writers here and abroad.

"I am not against moving pictures," says Mr. Brady. "The one significant fact that will stand out in the records of this theatrical season is the progress that moving pictures have made. We have seen the last of the amateur scenario writer, and the professional photoplaywright has arrived. The entire business has been given new dignity by reason of the fact that all of our leading theatrical producers have embarked in it."

"Moving pictures," Brady continues, "are bound to change the quality of our audiences in the first-class theatres. The 'movies' are the real melting pot. Jews, Italians, Russians, Poles and other foreigners, who never went to any theatres but their own on the East Side, are patronizing the picture houses and getting acquainted with American drama. This vast foreign population will eventually become patrons of the best theatres. This is a mighty big thing."

It is just that, the writer believes, and in previous volumes he has endeavored to impress the skeptical producers of the older field with the gold-laden opportunity they were ignoring. Even now, with practically all of the most prolific producers intrenched in filmdom, there are few "Billy" Bradys who grasp the significance of a new public of playgoers multiplied gradually through a natural desire to see the so-called "real thing."

Mr. Brady views the vogue of photoplays much as

MAUD FEALY
Thanhouser Leading Woman

LAURA SAWYER
Photoplay Star

DANIEL FROHMAN IN CONSULTATION WITH DIRECTOR DAWLEY AND BERTHA KALICH OF FAMOUS PLAYERS CO.

Daniel Frohman does, and their views as to the benefit of the new mode of public entertainment to the old will become more pronounced as the screen begins to reveal the maze of play productivity of other days, and with more than half of the nation's favorite players facing the cameras, instead of audiences as of yore. In truth, the year 1914 should go down in history as that of an epoch when as a result of "The Theatrical Movement," the stage and its people have, indeed, come into their own.

Not since the late B. F. Keith inaugurated what was called the "legit." invasion has the field of the theatre been provided with so helpful an outlet for plays and players in a new field. This is so true that the day may be near when vaudeville's acknowledged reputation for having created more home owners and colonies of prosperous stage folk than all other branches of the amusement field combined, will no longer represent existing conditions. There are hundreds of photoplayers, directors, authors and kindred affiliatives of a tremendous industry who have purchased homes and estates in the last five years. The film industry has created a greater domesticity for the actor in the second decade of the 20th century than the theatre along other lines has known since its inception.

But Mr. Brady, while wholly correct in his theories as to the outlook for the speaking stage, has not indicated the possibility that the vogue of photoplays will continue to increase despite the fact that it is constantly enlarging the public following for the type of entertainment of which he is so successful a producer. On the contrary, Mr. Brady is inclined to predict a decline in public interest in the visualized plays, ig-

noring, too, the fact that in filmdom there are not a few "Billy" Bradys. Men who while becoming wealthy and potent have aspired to immeasurably raise the artistic level of their output and who are likely to continue in this effort long after "the theatrical movement" (started in self-defense by producers who, as recently as two years ago, regarded the motion picture industry as beneath their notice), has ceased to provide compelling attractions.

Many of the first-grade play producers, however, were not enticed to enter the film field until assured of the co-operation of the once-despised "movie" magnate. Charles Frohman was perhaps the most reluctant of all to convert a veritable mine of no longer productive plays into photoplays which all the world will now be able to see on the screen simultaneously. Brother Daniel does not hesitate to confirm the report that "the Napoleon of theatredom" made fun of him. But Adolph Zukor foresaw the eventual capitulation of Brother Charles when he, less than two years ago, conceived the idea of the Famous Players' Film Company. Zukor, like his now-famous colleague, Marcus Loew, aspired to create a titanic institution. Up to two years ago, in association with Loew, he was content to pile up a fortune created from nickels and dimes in theatres constructed from empty stores. When these two 20th century showmen began to convert a dozen or more New York City playhouses into big dividend-paying enterprises, Zukor, now wealthy but yet practically unknown to fame, sought to identify with his project some one whose name would alone reveal what the Famous Players' Film Company really stood for, and Zukor chose well—for Daniel Frohman's influence has been uplifting—tremen-

DEDICATION OF MARCUS LOEW'S MILLION DOLLAR PLAYHOUSE ON THE SITE WHERE HE WAS BORN (FIFTH STREET AND AVENUE B, NEW YORK CITY)

Mr. Loew and family in lower box

dously so. It was his success as a film producer that induced the theatrical movement now in progress.

Has Mr. Brady reckoned with the future influence of men like Zukor, who may already be preparing for the day when even the photoplay will be regarded as a misnomer for screen productions? Surely such men already building their own playhouses are not going to stand still while the older type of showmen are becoming enriched through the new public created by moving pictures. Mr. Zukor, through his affiliation with Marcus Loew, is in a position at any time to avail himself of more than two hundred playhouses owned or controlled by Loew, Zukor, and their associates, not one of whom was known in theatredom eight years ago, but who in those eight years have created the most lucrative amusement institution the world has ever known.

And Mr. Loew already has shown that he can enter the broader fields of the theatre with profit. In amusement circles one may hear discussed to this day the manner in which Loew revived an old Weber and Fields' production—probably the least successful the comedians ever evolved—and changing the title to "Hanky Panky," and engaging a group of vaudeville favorites who were his intimate friends, brought about a colossal triumph—financial and artistic—which has by no means exhausted its money-making usefulness. To what extent these modern showmen are interested in Broadway stage productivity is not made public for obvious reasons, but it is a remarkable fact that Messrs. Loew and Zukor are rarely seen in the company of those with whom they are associated. On the other hand, both gentlemen number among their intimates the stars and producers of the playhouse

zone. Mr. Brady knows well the mold of the Loew-Zukor type of showmen, for they represent much the same sort of mental make-up and unparalleled energy and persistency that has characterized Brady's amazing march to the front. Like Brady, too, they hail from the East Side. Unless I am mistaken, all three were associated together in that period of film development when the nickelodeon was in its zenith.

Brady, in those days, had a grip on the picture game—but he did not "stick," which is a pity, for, judging from what the daring showman achieved in the precarious theatrical field since then, he might have become in the Rockefeller class had he continued in filmdom. But Loew and Zukor and their kind did "stick" and their influence in the amusement field is not likely to be lessened. That these gentlemen have faith in the future of moving pictures may be indicated by the fact that both in 1914 vastly extended their operations in that field, investing millions of dollars in new theatres, new film studios and in purchasing film control of the plays owned by theatrical producers.

If, as Mr. Brady suggests, a retrograde movement will reverse existing conditions for the film men, there is not an inkling of such a catastrophe to be observed from the present-day plans of those who would seem best qualified to meet such a condition.

And how about Blackton? Here we have the "Billy" Brady, the Charles Frohman and the Arthur Voetglin, of filmdom combined, and there is nothing in the Commodore's business procedure to suggest that he or his associates are impressed with the advisability of any overwhelming stage productivity adapted to the screen. In truth, save for the Vita-

INTERIOR VIEW AVENUE B THEATRE

A playhouse devoted to feature films on the site where its builder, Marcus Loew, was born

graph-Liebler film productions of Hall Caine's plays, the big Brooklyn concern has practically been immune from the "Theatrical Movement," yet who shall say that the Vitagraph has not held more than its own in its offerings to the public? Blackton and his artistic associate, Albert Smith, have no financial problems to solve. Both are impregnably intrenched in what is called the material side of their enterprise through a system of film distribution that would stagger the average showman were he permitted to comprehend the statistics of a Vitagraph fiscal year.

And what of the man Laemmle? The teutonic individual who presides over the destiny of the Universal Film Concern in the Mecca Building. The writer recently had a chat with Herbert Brenon, one of Laemmle's directors, and a big one, too, who found himself when he entered the Laemmle concern.

Said Brenon: "Men like Laemmle have not only been greatly responsible for the present-day growth of the film industry, but it is such as he who have inspired conservative business men in the world of finance to invest their capital. Men who have persistently refused to finance theatrical undertakings are now importuning the Universal's president to be 'let in' on his future operations." There you have it!

Laemmle, whose extraordinary career is described in another chapter, can go into Wall Street and command more money in twenty-four hours than was ever invested by men from that district in theatricals in half a century, and surely Laemmle's achievements in the past year show nothing to justify one to predict the least retrogression.

Although I am wholly opposed to the film productions of vice plays, underworld revelations and the

like, it took a Laemmle to grasp this problem. He alone prospered amazingly with a white slave photoplay because "Traffic in Souls" was the first and the least offensive, and such interference on the part of the authorities as there was in a few small towns, was due to confusion as to its identity, many believing this was the production that was permanently withdrawn by the courts. But, I do not believe that Laemmle will encourage further productivity of this nature. The productions of 1914, such as "Samson," "Ivanhoe," and "Neptune's Daughter," represent but a faint conception of the plans for even this year's screen output.

Laemmle has at his command within the confines of the Universal artistic department—if it can be called such—a group of men who represent as an entity far more for the future of the film industry than the capture of famous players or even famous plays, and he knows that with the Captain Peacockes—Otis Turners, the King Baggots, and the Herbert Brenons, he is well prepared for that day, believed by many to be near at hand, when the vital stage of the moving picture evolution will reveal a far more important line of productivity than plays of other days. The success of "Cabiria" assures a plethora of such productions in 1914-15.

It is undoubtedly the near approach of this period, that has induced Mr. Brady's forecast. The writer believes the latter is correct in his conclusions as to the coming of the legitimate theatre into its own, but this condition will have been created greatly through the improvement in film productions which demanded an increase in expenditure on the part of the public, and which first familiarized millions of non-playgoers with

plays and players alike. The desire to see the latter in the flesh is the greatest asset the play producer has ever had.

David Warfield invested some of his tremendous earnings on the stage in moving pictures many years ago, but unlike Mr. Brady, he had faith and while not yet changing his environment artistically, has added to his fortune, so I am informed a sum total that can not be represented in less than six figures. That he was offered as much more to pose before the camera in "The Music Master" merely indicates that Warfield prefers to await the day when his appearance on the screen may be accomplished with grace and dignity; at least, he has expressed himself as believing that the production of photoplays will not reach the zenith point until the playwright is provided with incentive to put forth at least equal effort as that which has characterized his stage writings.

CHAPTER XI

Among the foremost achievements to the credit of the Camera Man, that of the conquest of the public press, was notable because of the reluctancy on the part of publishers and editors alike to embrace the subject of motion pictures save in a spirit of censure, a policy which was maintained in this country long after foreign writers had accorded lengthy essays dealing with the subject's artistic and educational side.

As recently as four years ago, even in the largest cities, the motion picture was not recognized to the extent of inclusion among the amusements daily recorded in the public press, and the spectacle of an advertisement in the amusement columns was rarely on view. Practically all of the publicity for film exploitation came from the none too attractive poster display in the front of the playhouse. Even as late as 1911, when the great Bernhardt was first introduced as a photoplayer, the production of "Camille" was announced solely through pictorial posters. I recall that such important screen productions were on view in what are called neighborhood theatres, and it is fair to state that not one in twenty of regular playgoers

"THE CRICKET ON THE HEARTH"
(American Film Co.)

"THE HERMIT"
Artistic production of American Film Co.

THE WILD
ANIMALS

were informed of their coming or going. Yet here was the greatest actress of her time, to see whom playgoers of three decades were wont to stand in line for hours in the effort to secure seats at $3.00 each, but when it was possible through the genius of the film studio to witness a fairly adequate production of the elder Dumas' most compelling play, with no seat costing more than 25 cents, the press hardly noticed the innovation.

One of the first, if not indeed the first, class of publications to recognize the significance of the motion picture from various angles was the scientific and mechanical magazines. Of these, "Scientific American" revealed to the layman persistently almost every development, illustrating the articles appropriately and presenting the text in non-technical language. Being a weekly publication widely circulated throughout the nation, the influence of Editor Munn in breaking down the barriers against the new art in editorial sanctums cannot be overestimated. In fact, previous to 1904, articles originally published in "Scientific American" and reproduced or reviewed throughout the country (not always with credit, however) was practically the first extensive publicity accomplished. It is also true that as the progress and expansion of the motion-picture industry became more pronounced, it was an almost regular thing to see from one to three pages in Mr. Munn's weekly given over to the newest phase of film progress.

One had to look to the scientific or trade issue almost entirely for any adequate recital of what the camera man was accomplishing, and fortunately a few of these publications, those that were first to see the trend, were not only of wide and enormous circulation, but their influence with editors of the big dailies was

beyond question. Perhaps there is hardly an editor of a newspaper in this country who does not read "Popular Mechanics," and to read it means to quote from its endless first-hand and informative articles, while the illustrations, I know from personal experience, are invariably taken by its own cameras. The motion picture, as well as the various phonographs, player-pianos, and mechanical orchestras, owe much to "Popular Mechanics," which has a bona-fide circulation exceeding 370,000 copies and constantly increasing. Moreover, the larger cities do not contribute the greater portion of this total.

Being eclectic in character, selecting its subjects from the world's literature, perhaps no individual publication has accorded to the motion picture a wider or more persistent publicity than "The Literary Digest," and, being a weekly, it may be stated that its four issues a month contain more on an average concerning filmdom than on any other subject; and, while its custom is to merely review the writings of authors in magazines and newspapers, very frequently entire articles on motion pictures are reproduced, always with credit, of course. The benefit of this policy to the film industry may not be overestimated, for very often "The Literary Digest" will reproduce lengthy essays originally presented in what are called "the trade issues," which, being circulated solely among those affiliated with the industry, have a limited audience, whereas "The Literary Digest" spreads the influence of such essays throughout the world, its articles and reviews being widely copied in many languages.

Motion pictures as a newspaper subject on an important scale made little headway during the period 1896 to 1908. That is to say, that between the advent

of the cinematograph and the inauguration of the photoplay era, full-page articles, such as are now common, found little appeal in editorial sanctums. The writer having contributed to many publications, is able to state that during the first ten years following the first presentation of motion pictures not one in twenty magazines or Sunday newspapers accepted this type of article even when profusely and elaborately illustrated, but from 1908 onward articles on the film industry from all angles found a larger appeal and a readier sale than all musical and theatrical subjects combined, and this statement is true to-day to an even greater extent. The first group of Sunday newspapers to present lengthy essays was what is known as the "Associated Sunday Magazine," which provides a separate magazine for a dozen big city Sunday issues.

One of the first, if not indeed the first, big city newspaper to devote a page regularly to motion pictures was the "Cleveland Leader," and this feature has from the outset exerted a wide influence, vastly increasing the circulation of the publication itself, while as a result of accurate and first-hand information the Ohio publication has come to be regarded as a vital factor in the industry. Many of the manufacturers advertise in it and considerable national advertising of a film character may now be seen in its pages.

About two years ago interest in photoplays became so pronounced that many of the nation's newspapers in large and moderate-sized cities started full-page departments. In many of these to-day more space is given over to motion pictures than to opera, drama, and vaudeville combined, while in the majority of smaller cities the newspapers use syndicated matter, the New York concerns sending out matrices. One of

the syndicates supplies over one hundred newspapers with a full page of text and illustrations once a week. Arthur Leslie is the publisher.

New York City was the last of the large cities to capitulate to the influence of the camera man, at least as far as inaugurating ample departments in the newspapers. In fact, not until 1914 did any of the dailies start regular film pages. The "New York Herald" in the morning and the "Evening Globe" in the afternoon present quite an elaborate daily description of all that is doing in the film world. The "Globe's" page has attracted widespread interest, and one may safely venture the prediction that by the time this volume is issued the other newspapers will fall into line.

It is, however, necessary to qualify the statement as to precedence in New York City in that the "Evening Journal," while not up to this writing establishing a regular daily department, was one of the very first newspapers in the country to emphatically endorse the new art and its productivity. In fact, to this day no more helpful contribution to film progress may be pointed to than the editorials which appeared in all of Mr. Hearst's newspapers in 1913.

The "New York Evening Journal" has for over a year reviewed photoplays with as much seriousness as the spoken play, and as its theatrical department is presided over by Charles F. Zittel, a young man who has had an amazingly meteoric career greatly due to a unique method of reviewing the programs in the vaudeville theatres, it was natural that "Zit" would see the wisdom of including photoplays and kindred film subjects in his department.

It is said that Marcus Loew gives credit to "Zit" for much of the success that he has achieved in New

York. To this day Mr. Loew advertises in no other newspaper, while the amount expended in the "Evening Journal" is said to exceed $1,000 a week, a total quite as large as was spent by the combined amusement managers before Zit's advent. But this is not all that the clever writer has accomplished. The "Evening Journal," about the end of 1912, began to attract managerial attention with the frequency of its full-page advertisements of current stage attractions. The financial outcome of this was wholly constructive. Plays which started badly gradually became box-office successes. The movement grew to such an extent that it is not considered remarkable if as high as $3,000 is spent for theatrical advertising on an ordinary day, while on Saturdays in this one publication theatrical advertising involves more expenditure than was accorded to all the New York newspapers combined as recently as five years ago on a week day.

But gradually the other newspapers reaped the benefit. "Zit" had demonstrated that advertising of the unusual order was extremely profitable. Other managers envied Mr. Loew—and other newspapers envied the "Evening Journal." Now, all of the evening papers except the "Post" have daily from two to four advertisements exceeding two columns each about equally divided between the spoken drama and photoplays, but the latter are gradually assuming the lead—particularly since the inauguration of the Vitagraph Theatre (February 7, 1914), which was followed by a veritable stampede of the best theatres by the camera men; and this brought about an advertising movement unprecedented in the history of the theatre.

The newspapers that were wont to regard the motion picture as a mere toy, and which were so reluc-

tant to give over their columns to screen productivity, are now awakened to the significance of things. Publishers and editors alike are vieing with each other in an effort to secure precedence. The "New York Sun," in its Sunday issues, has persistently presented elaborate and profusely illustrated articles, not infrequently two or three in its magazine section alone, and the double-page descriptions of some of the intrepid expeditions of camera men are by no means the results of exploitation; in fact, these have invariably come as a surprise to the publicity departments of the film concerns.

The most important of the many publicity innovations and the one to have the greatest influence in its after effects was accomplished through an affiliation between the Edison Company and "The Ladies' World," a McClure publication.

The Edison Company, from its Bronx studio, released a serial photoplay in 1913, entitled "What Happened to Mary," and as each chapter was shown on the screen, "The Ladies' World" presented the fictional story. If this was not the first undertaking of the kind, any previous one was never brought to my attention. The success, however, in this instance was truly sensational. In the city where I reside one dealer informed me that where previously he sold five copies, the sales increased with each installment until they exceeded one hundred—this being in a city of 30,000 where there are a half dozen newsdealers of about equal influence.

What the actual increase in circulation amounted to as an entity I may not state, but Mr. Gardner W. Wood, the editor of "The Ladies' World," informed me that on newsstands alone the sales during the first

C. F. ZITTEL
"Evening Journal," New York City

TRACY H. LEWIS
Editor and Manager Moving Picture Weekly section, "Morning Telegraph"

EUGENE V. BREWSTER
Editor "Motion Picture Magazine"

RICHARD WILLIS
Representative of photoplayers and publicity promoter

Brilliant Writers on Moving Pictures from Different Angles

serial increased more than 100,000 a month, which is not surprising when we consider that after seeing the film story on the screen the "fans" were wont to hang about the newsstands in the hope of thus obtaining the magazine earlier. The success was such with the first series that a second almost immediately followed, entitled "Who Will Marry Mary?" which so materially added to the magazine's following that its editor was in a quandary as to what might happen if the contents page contained nothing of interest to the photoplay following that had doubled its circulation outside of the subscriptions.

But "The Ladies' World" has never been issued since without a "movie" feature—more often than not there are two or three, the latest and perhaps the most effective to date being "The Hero Contest," an original idea conceived in the editorial sanctum of the magazine. Selecting for the purpose a story by Louis Tracy, called "One Wonderful Night," the action of which is built around a typical hero of fiction, the editor then selected seven of the most prominent leading men of filmdom and put it up to the magazine's readers to decide which was best fitted to play the hero. At this writing the voting is tremendous, with Francis Bushman in the lead.

In theatrical history there is no record of such extraordinary publicity accorded to players or plays. Surely Mary Fuller, of the Edison Company, was famous enough before "The Ladies' World" began to add to her vogue. To-day Mary Fuller is known by sight and by name to more than ninety per cent of the people all over the world. On the speaking stage Miss Fuller is one of the few film stars with a record of achievement on the stage, but none will deny that she

was not discovered till she faced the camera for the theatre of science.

As for Mr. Bushman, I can only say that with forty years of close observation of things theatrical, I never saw him act on the stage and never heard of him as an actor in the flesh, but there are a score of present-day screen celebrities who never trod the boards in their lives. Bushman, like many others who found fame and fortune in the studio, is one of the expert directors, and not infrequently produces and even writes the photoplays that he is featured in.

The successful outcome of the Edison-"Ladies' World" affiliations was not long in attracting others. As I am writing now the Edison Company informs me that it is releasing a photoplay in serial in association with the "Popular Magazine," but the most extensive prolonged publicity campaign in the history of the theatre and journalism combined was that inaugurated in 1914 in Chicago, whereby the Selig Polyscope Company, of which W. N. Selig is the head, and a group of big city Sunday newspapers, extending from coast to coast, collaborated for the purpose of presenting on the screen and in the countless newspapers a serial fiction story written by Harold MacGrath from a scenario by Gilson Willets and visualized in the Selig Studio in Los Angeles—"The Adventures of Kathlyn"—the longest photoplay that had been released up to the time of this writing. Two reels constituted each of the twice-a-month releases, save the first of the thirteenth, which required three reels, the complete production being in twenty-seven reels.

The tremendous publicity through the weekly installments in so many important newspapers marked a new era in the film industry. One of the Chicago

newspapers not included in the number presenting the serial for several consecutive days published interviews with different players, directors, and mechanics concerned in the production, and through this source it was learned that a prominent Chicago exhibitor who had long been accustomed to combining vaudeville and motion pictures eliminated the latter just before the advent of the "Kathlyn" series, giving as his reason that motion pictures having reached their zenith, were now on the decline, that he shifted to vaudeville entirely through fear of losing his public following.

When the "Kathlyn" series was started, this exhibitor, attracted by the newspaper accounts as well as the illustrated full-page chapter in the "Chicago Tribune," proceeded at once to a near-by theatre owned by his rival, and was so impressed by the production and by the crowds seeking admission that the next day he announced "The Adventures of Kathlyn" as a regular three-day attraction in one of his theatres, and in the others each installment was kept for an entire week. Now eleven new theatres in Chicago present the film serial every day. The spectacle of a line a full block long approaching the box office was almost daily on view in different parts of the western metropolis.

Mr. Selig truly has shown great enterprise and not a little of that rare quality called showmanship throughout his long and unexampled film career. One of the earliest pioneers in the industry, his efforts have long since ceased to be characterized by selfish aims. Undoubtedly Mr. Selig attributes much of the financial success of the Kathlyn series to the advertising resulting from the combined co-operation of scores of vastly circulated newspapers. In fact, the number of publications which presented the fiction series was greatly

augmented after the first few chapters were released, for at the time of this writing many of the moderate-sized cities have been added, and Mr. Selig has been so impressed with the outcome of his first effort along these lines that he has formulated elaborate plans for the future through which photoplays involving months of preparation and unprecedented expenditure for production will be released simultaneously in installments with the fictionized chapters in the principal newspapers of every large city in the world, irrespective of language.

The Hearst-Selig affiliation is but another illustration of the trend toward co-operation between the film producers and the larger publishers of newspapers and magazines. Mr. Hearst has so often proclaimed his belief as to the influence of the motion picture in the national life that it is a source of wonder that he has not long since established regular film departments in all of his publications; but to his enterprise and that of the Pathé Frères is due an innovation as important and compelling as any yet conceived. Early in 1914, through this amalgamation, a daily fiction story is published in all of the Hearst newspapers, while on the same day in more than 500 photoplay houses the story is picturized on the screen.

So constructive is this original method of simultaneous presentation that the exhibitors have acknowledged its influence to be beyond computation, which is not surprising when one considers that in all of the Hearst papers each day is printed a half-page list of all of the more than 500 photoplay houses where the film version may be seen. Truly the camera man is marching on.

Mr. Hearst undoubtedly is impressed with the

PEARL WHITE AND CRANE WILBUR IN "THE PERILS OF PAULINE"

A Pathe-Eclectic film creation in serial, for which a chain of newspapers has inaugurated a $25,000 list of prizes for its readers

MARY PICKFORD

A moving picture star who is idolized the world over

amazing possibilities which such simultaneous presentation of stories—fictionized and pictureized—indicate, and that his part in the future of the motion picture is not likely to be lessened from now on is shown in the manner in which "The Perils of Pauline"—a Pathé Eclectic production in serial form—is exploited. Besides the presentation of the illustrated chapters in the Hearst publications slightly in advance of the releases of film to the photoplay houses, no less than $25,000 in cash prizes is being awarded to the readers of these publications, the prizes being accorded by judges.

In March, 1914, "The New York Herald" inaugurated a series of full-page illustrated articles in its Sunday Magazine Section, which has projected the photoplayers more intimately and quite seriously to the general public. One of these articles dealt with the "Heroes" of filmdom—that is, the idolized favorites, such as King Baggot, Maurice Costello, J. Warren Kerrigan, and Ben Wilson. Another article was entirely about the villains of the screen. It is plainly evident, too, that the "Herald's" writer in this instance is not inclined to hesitate to mete out to the photoplayer a fair measure of credit for what he has achieved. Such expressions as "A King by Name and a King by Nature" (referring to King Baggot) reveal but an inkling of the dignified yet wholly just appreciation of the art of these idols of the public, most of whom became world famous because their genius found first ample expression in the film studio.

Nineteen-fourteen surely is the red-letter year of the camera man's conquest of the press. The "Evening Globe" (New York), not satisfied with being the first evening newspaper to establish a regular film page, began in March of that year to present daily film

stories, released by the Universal Film Company simultaneously. The "Evening Sun" and the "Evening Mail" in the same month also capitulated.

Evidently the Edison Company was not lacking in appreciation of the vogue of the "Mary" series in "The Ladies' World," for after having for the time being exhausted the prolonged vitality of the intrepid film creation, the big moving-picture concern yearned for new subjects and new magazines with which to increase the vast audience it now appeals to, so in March, 1914, Marc MacDermott, Edison's most compelling male star, was featured as John Pemton, in "The Man Who Disappeared," presented in ten monthly installments on the screen, while "The Popular Magazine" is publishing also monthly chapters written by Richard Washburn Child. This affiliation, like many others of a similar nature, is certain to vastly enlarge the following of one of the most artistic photoplayers in all filmdom, for Mr. MacDermott takes his work seriously, and, as he himself has expressed it, "The call of the stage was constantly lessening in its appeal as I realized the greater scope for expression which the newer art has endowed me with." The publishing house of Doubleday, Page & Co., though it fell in line with others in the epochal year of 1914 by an affiliation with the Edison Company, was one of the very first to recognize the importance of the motion picture through one of its magazines—"The World's Work"—which presented serious essays appropriately illustrated almost from the outset of its existence, and these articles were contributed invariably by writers whose renown was achieved through scientific as well as literary attainments, but not until March, 1914, did this

firm respond to the call for the serial now so popular on screen and in magazines alike.

Selecting its fiction magazine known as "Short Stories," and authorizing its editor, H. E. Maule, to go as far as he liked, the latter arranged with the late Thomas W. Hanshew (who passed away just as his fiction characters were to be filmed), author of "Cleek of Scotland Yard," to prepare a serial, entitled "The Chronicles of Cleek," which is being released simultaneously by the Edison Company and "Short Stories" on the fourth Tuesday of each month. Hanshew did not live to witness the triumph of this innovation which introduced the detective serial as a film feature. Undoubtedly his sad demise has removed one whom many believe was about to enter the scenario field with serious intent, and as Hanshew had been an actor and had written plays since he was ten years old, the loss to filmdom is indeed regretable.

The sensational vogue of Harold MacGrath's "Adventures of Kathlyn" on screen and in the press alike has attracted the attention of other film manufacturers to this author, who undoubtedly has found his income vastly enlarged if reports emanating from the Selig institution are correct, and as the saying is, "It never rains but it pours," for now comes the indefatigable Thanhouser Company with the announcement that it will produce Mr. MacGrath's "The Million-Dollar Mystery," on June 21st (one week before the Kathlyn series ends).

The arrangements in this instance are on a prodigious scale. The number of publications to present the fiction story in weekly installments is in excess of two hundred, including, as Mr. Hite aptly puts it, " 'The Chicago Tribune,' Creator of Kathlyn."

CHAPTER XII

As recently as 1910 the first exclusively moving picture weekly published in New York was about one-fourth its present size. In appearance the "Moving Picture World" was then far less attractive than the average house organ of today. As I recall it, there was nothing to indicate four years ago that this publication would assume two years later overwhelming proportions and become on a par with long established trade issues in other fields.

The "Moving Picture World" was founded by the late J. P. Chalmers, though Alfred H. Saunders claims it was originally his idea and it is conceded that Saunders was associated with Chalmers at the outset. The two did not agree, and Saunders later launched the "Moving Picture News," from which he retired in 1913 to become one of the officers of the Colonial Film Company. Under the direction of Mr. Chalmers the "Moving Picture World" quickly became all powerful, with a policy that from the outset was characterized by many commendable innovations. Ever prodding the manufacturer and exhibitor alike in an effort to improve the screen output and the conduct of the

photoplay house, its influence soon became national while its circulation grew by leaps and bounds, later doubling its size and absorbing "The Film Index" and "Exhibitor's Guide." In 1913 it required 100 pages for its text and advertising, the latter representing as a whole every phase of activity in filmdom. To-day the "Moving Picture World" is a 150-page publication, with not an inkling of having reached the limit of its expansion.

On the editorial staff are writers who, by reason of their knowledge of the technical side of the art, are enabled to greatly aid in the uplift for which the "World" is constantly aiming. These gentlemen are capable of writing for the screen, hence the incongruities of criticisms of plays by men incapable of providing remedies so much in evidence with the critics of the spoken play are never revealed in the columns of the "World." Louis Reeves Harrison, W. Stephen Bush and Epes Winthrop Sargent (the last named being referred to at length in another chapter) are names to conjure with in picturedom. Each has been accorded high honors due to actual achievement in the studios, while Mr. Bush's lectures prepared for various high grade productions have served to render a more concrete understanding of educational and historical releases. The business direction of the "World" is in the hands of John Wylie, who has shown no little discernment in this capacity, endeavoring to maintain the principles of Founder Chalmers, yet fully awake to the needs of progress and expansion.

The "Motion Picture News" is a consolidation of the "Moving Picture News," founded in 1908, and "The Exhibitors' Times," established in 1913. The consolidation was effected in September, 1913, at which time

"The Exhibitors' Times," Inc., purchased the "Moving Picture News" from the Charles Francis Press.

The rapid growth of the new publication, under the editorship of William A. Johnston, formerly publisher and founder of "The Exhibitors' Times," has been unprecedented in the trade-journal field. The size of the publication, ninety pages, is at this writing, June, 1914, more than double that of the first issue in September, 1913. Staff correspondents, who in each instance are trained newspaper men, are maintained in sixty-seven cities in the United States and Canada.

The editorial and business staff includes William A. Johnston, Editor; Merritt Crawford, Managing Editor; Lesley Mason, News Editor; E. J. Hudson, Circulation Manager; E. Kendall Gillett, Advertising and Business Manager; C. J. Ver Halen, Chicago Manager; Neyroud & Co., English and Continental agents.

"The Exhibitors' Times" was established as an independent journal devoted primarily to the interests of the exhibitor. That remains the policy of "The Motion Picture News," unchanged only in that the original policy has been expanded along these lines.

"The Moving Picture News," its policies, career, etc., is not to be confounded with the character of the present publication. "The Motion Picture News" is and will remain absolutely non-partisan in every sense. It is utterly free from control. None of the owners is interested directly or indirectly with any other branch of the film industry. Their aim is simply to conduct a high-class, reputable, interesting and authoritative journal representing the art and industry of the motion picture.

In Chicago, however, a magazine of vast scope and influence, originally published monthly, now semi-

FRED. F. SCHRAEDER
Editor "Dramatic Mirror"

WILLIAM LORD WRIGHT
On staff of "Dramatic Mirror"

BENJAMIN S. MOSS
O Moss & Brill

H. A. D'ARCY
Director of Publicity Department, Lubin Mfg. Co.

H. E. L. BEYER
Scenario writer and editor of "Town Talk," Newark, N. J.

MONTE KATTERJOHN
Author of successful photo-plays, magazine writer and film authority

monthly, is called "Motography." Its present editor is Neil Caward, formerly editor of the "Photoplay Magazine," and no more readable and informing periodical dealing with the industry from all angles is to be found anywhere. "Motography's" essays are widely quoted in important newspapers, and the influence of the magazine has been particularly noticeable during the past year.

There are a number of smaller or unimportant film publications issued in the West, but none of these have served any great purpose. One in Los Angeles is perhaps of some local significance because of the horde of players, mechanics and various attachés of the many studios congregated in the vicinity of a city now the very centre of motion picture productivity.

But if there are few publications of a trade character, one must not overlook the truly tremendous influence of the many theatrical weeklies which have one after the other recognized the need of embracing the film doings to the extent of launching spacious departments. The "Morning Telegraph's" motion picture section has already been representative of the growth of the industry itself. In fact, its publishers now realize that the "Sunday Telegraph" has been vastly increased in value and influence because of its photoplay department.

The motion picture section of the "Morning Telegraph" was established in January, 1909. It was unpretentious and one man only was required to attend to both the business and editorial ends. It was but a department of a great newspaper, growing, however, until it is now a complete journal of itself devoted to the news and business interests of this new great amusement for the masses.

The "Morning Telegraph" was the first New York newspaper to devote any considerable space to moving pictures and the department, like a stranger in a foreign land, attracted considerable attention, not to say comment, both favorable and otherwise.

While the other New York newspapers were watching the new department somewhat tolerantly, some regarding moving pictures as a queer freak which they called "movies," this paper was laying the foundation for the only department of the kind conducted by a daily newspaper, and the revenue from it alone is now second in the sum total to other departments of the "Morning Telegraph."

George Terwilliger, who had charge of the film news of the "Morning Telegraph," as the interest in pictures grew, was obliged to add to his staff and employed a regularly equipped critic for the film productions. Mr. Terwilliger in September, 1911, joined the Lubin staff in Philadelphia and recently organized a company for the production of pictures in which he owns a substantial interest.

Joseph Farnham succeeded Mr. Terwilliger as advertising manager of the picture section, and it was under his immediate direction that the era of prosperity and expansion began. Mr. Farnham is now the advertising manager of the All-Star Film Company, and the duties which he formerly attended to are now in charge of John W. Semler, who has a regular staff of advertising solicitors. Tracy H. Lewis is editor in charge of the moving-picture section of the "Morning Telegraph," with a staff of four assistants. Mr. Lewis, upon graduating from Yale two years ago, began work on the "New York Times," coming from that paper to the "Morning Telegraph."

Under the direction of Mr. Lewis and Mr. Semler the growth of the section has been steady and satisfactory to the utmost degree to the publishers.

Not alone have the moving picture news and advertisements printed in the Sunday edition of the "Morning Telegraph" the vast advantage of a clientèle which numbers upward of 200,000 readers, but the moving picture section is issued separately, being in fact a newspaper by itself.

The weekly moving picture section of the "Morning Telegraph" carries with it a half-tone colored supplement besides its Sunday vogue in connection with the Sunday edition of the "Morning Telegraph" has a circulation of nearly 16,000 among moving picture actors, theatre owners, manufacturers and all those interested in the trade. It covers the entire field both in the personal news and news of the vast film industry which now ranks perhaps among the big industries of the United States.

The Theatre of Science has brought into being a literature all its own. It is distinctive, new, peculiar, and different. It is represented by hundreds of books and at least a half-dozen periodical publications in America alone.

"The Billboard," a weekly published at Cincinnati and maintaining bureaus in New York, Chicago, St. Louis, San Francisco, London and Paris, was the first distinctly theatrical publication in America to recognize the coming importance of the moving picture in the amusement field, and the first to devote a department to it exclusively.

"The Billboard" also printed the first moving picture advertisements, and for over a year represented the infant industry exclusively.

Although a half-dozen papers have since sprung up which are devoted exclusively to the interests of the motion picture field, and although "The Billboard" still only accords it a department, the latter's hold on its clients has grown and strengthened.

"The Billboard" is the most influential journal in the moving picture field and the strongest theatrically of them all. It has a circulation of 38,000 copies, which is well over twice that of its nearest rival, and there are those who believe and fearlessly assert that this virile, outspoken, plain-dealing, honest paper that comes out of the West, has a larger circulation than all its contemporaries combined.

Be that as it may, it carries the most advertising and occupies a most enviable place in the esteem and regard of theatrical and show folk generally.

It speaks with authority and ably champions the best interests of the exhibitor.

It is independent, just, fair, but unafraid in dealing with the politics of the game, and merciless in criticism of bad showmanship, uncommendable practices and unseemly policies.

It not only condemns the evils of the business, however. It commends, eulogizes and warmly praises men and measures that make for its uplift and elevation.

On this account, it is firmly intrenched in the affections of the great profession whose needs and requirements it caters to so ably.

Occasionally "Billboard" issues special numbers. These are truly an amazing illustration of what the amusement field stands for. It is only a truth to concede to "Billy Boy" that no other publication appeals to all classes of "Showmen" as does the big Ohio weekly.

The "Dramatic Mirror," particularly from the outset of Frederick Shrader's editorial incumbency, became truly representative of motion picture activities and like the "Sunday Telegraph," the gentlemen who have conducted its extensive film departments have become material factors in the studios. There are no better qualified exponents of the technical side of the photoplay than Frank Woods and George Terwilliger, both graduates from the "Mirror's" film departments. At this time "The film man," Robert E. Welsh, is conducting the "Mirror's" widely quoted photoplay section, and in 1914 the editorial staff in this department was materially augmented by William Lord Wright, long contributing to various trade issues and magazines and a recognized authority on all scenario questions.

The "New York Clipper," being the oldest theatrical publication, always has included every phase of amusement activities in its pages, hence it was not surprising that the present editor, Albert H. Borie, recognized the need of devoting more space to the camera man than to any single feature of the "show" world. It is rare, indeed, that the "Clipper" has not at least one important essay contributed by motion-picture experts. There is that something about the "Clipper" as far back as I can recall, and to this day, which has endowed its subject matter with individuality. One may note yet the typical policy of its pioneer founder, Frank Queen. Modernism nor commercialism can obliterate this survival of a dignified though unpropitious theatrical era.

In 1914, "Variety" and the "New York Star" vastly enlarged their film departments.

"The Green Paper," for some reason, was late in the field, yet one glance at a present-day issue as com-

pared with one of as recently as a year ago will indicate to what extent the move was justified. The "New York Review" has often had temporarily a film page, but evidently the Shubert organ is now to give serious consideration to film productions in which the Shuberts have a personal interest or are affiliated with in some way, and this will influence a more general interest in the field which has always enriched those who intelligently cater to its manifold needs.

Of all the various publications created through the vogue of the silent drama none have prospered so greatly as the distinctly "Story" magazine, the first of which—"The Motion Picture Story Magazine"—came forth on February 11, 1911. The idea was original with J. Stuart Blackton, who seems to have enjoyed its sensational success much as the proud father of an infant prodigy who has gazed on the spectacle of the people raving over a new genius, and among publishers the M. P. S. M. is regarded as some prodigy to this day. It is truthfully stated that the very first issue was 50,000. Writers were amazed at the outset to receive their checks for contributions almost immediately on acceptance, a procedure on the part of Editor Eugene V. Brewster that was effective in quickly inducing the highest grade fiction authors to become affiliated with the publication. On its staff besides Mr. Brewster, who has been a sort of Pooh Bah acting in every capacity except that of "backer," are Edwin M. La Roche, Gladys Hall and Dorothy Donnell, while among its contributors were Rex Beach, the late Will Carleton, General Horatio C. King and Carl Fique.

The circulation of the magazine at this writing is 270,000 and increasing all the time; also extending into far-off countries where the call for a similar publica-

tion is so persistent that one need not be surprised if Mr. Blackton's pet enterprise extends its operations through publication in other languages within a year or two. Little did the Vitagraph's artistic head dream that within three years after launching the magazine that half of the country's highest grade fiction periodicals and practically all of the most conservative daily and Sunday newspapers would emulate its policy. But it is certain that this gentleman, as well as Editor Brewster, is not disturbed, for both have co-operated with the "Evening Sun" of New York City in the latter's interesting scenario contest wherein prizes amounting to $1,350 were awarded in 1914 to successful contestants.

Besides, nothing to compare with Editor Brewster's innovation under the caption, "The Answer Man," has ever been evolved in modern journalism. "The Answer Man" is a woman and a veritable encyclopedia of picturedom is she. This feature alone has endeared the magazine to "fans" all over the world. In 1914 the title of the publication was changed to "Motion Picture Magazine."

"The Photoplay Magazine" was first issued in 1912. Its vogue was short, despite that the independent producers were already numerous and established, the policy of the publication being to present fictionized adaptations of the screen productions of the independent faction. In 1913, under an entirely new régime, but under the same title, the magazine was revived, evidently with serious intent.

Handsome in appearance and replete with features and departments, "The Photoplay Magazine" has increased its vogue and influence steadily, until now it

is issued with clock-like regularity and has found its way to the thousands of news-stands. Moreover, gradually the distinctly "western" character, which at the outset the publication assumed, has given way to a more national one, and now the magazine is quite as popular in the East as in the West.

"Moving Picture Stories," a weekly magazine appearing first as it did following the more or less disastrous career of a similar effort published in connection with "The Moving Picture News," was not hailed at the outset as likely to supply any great need in the industry, but the name of Frank Tousey, its publisher, was calculated to inspire confidence in the stability of the enterprise, and time has proved that this confidence was wholly justified.

Starting on January 3, 1913, its four issues a month have appeared with clock-like regularity and its circulation has steadily increased, until now its handsome cover pages are displayed wherever periodicals are on sale. Interest in photoplays is so intense that it is not surprising that thousands are impatiently awaiting the appearance of those publications which fictionize the screen stories, hence "Motion Picture Stories," being a weekly, was bound to find a vogue, particularly in view of the steady improvement in its subject matter, for which no little credit is due to L. Senarens, the editor.

It is a remarkable fact, nevertheless true, that the almost general capitulation of magazines and newspapers, the majority of which now present fiction stories simultaneously with their release from the studios, has not affected the motion picture magazines

in the least. If anything is to be noted in this respect it is an increase in public interest in the latter.

In the film studio the director and the scenario editor are the all-important factors, and like the photoplayers, to become famous, the greater number of directors, to achieve renown, have not had notable careers as stage managers, though it is significant that the stock company of the type in vogue between seasons has contributed not a few of the gentlemen who are to-day doing the big things in film production.

One must observe the frequency of the Christian name Lawrence in studio activities. At the moment the following come to my mind: Lawrence McGill, Lawrence MacCloskey, Lawrence (D. W.) Griffith, Laurence Trimble, Lawrence Marston and Laurence Sayre, and these represent as a whole much of the artistic development of the photoplay. This is so true that the term or nickname "Larry" is one heard in filmdom at every turn.

All of the Proctor stage managers of the period when the Proctor stock companies were famous, are firmly entrenched in the film studios. Barry O'Neill (Lubin); Lawrence Marston (Biograph); Frederick Thompson (Vitagraph), and Will H. Gregory (Biograph) are all former Proctor stage managers, and they have made their impress in the new field permanent and emphatic.

J. Searle Dawley has directed the majority of the notable photoplay productions of the Famous Players' Film Company. Recently the writer was privileged to witness no less than six of this company's

releases in as many days, owing to the enterprise of Marcus Loew in presenting a Famous Players' festival. I had seen three of the six productions previously, but to see all six on consecutive days was truly a treat. The impression made is not unlike that of the old days when plays and stars were changed almost daily in the South and West, but now one is privileged to compare the artistry of the stars on the stage with that of the drama of silence. Therefore, I was emboldened to ask Mr. Dawley for an expression as to the essence of this new art of which he is so able an exponent.

Herewith is presented Mr. Dawley's response:

"The drama of silence is human emotion conveyed by the poetry of movement, and contains three essential arts—sculpture, painting, and drama. The director has only two colors on his palette—black and white—to paint his pictures upon his canvas. He must carve his images in waves of light and present his drama in silence. Being deprived of the magic of color, the bold relief of the marble and the music of sound, necessarily his art is a difficult one.

"The art of the drama of silence is movement prompted by emotions, not emotions represented by movement, as in the art of pantomime. The sequence of events and method of constructing a story give us an opportunity to eliminate what is called pantomime. An actor may stand motionless, gazing into a lighted window, and convey to the mind all the depths of love or hate. The intelligence of his position is carried to the spectator by what has gone before or by what may come afterwards.

"It is the sequence of movement and scenes that is really the essence of this new art. Neither is it

VANDYKE BROOKE
Director, Author and Star, Vitagraph Co.

CHARLES L. GASKILL
Director and Author, Vitagraph Co.

FRANK POWELL
Director Pathe Frères

LORIMER JOHNSTON
Director and Producer, Santa Barbara Film Co

CHAS. M. SEAY
Director and Author, Edison Co.

FRANCIS POWERS
Director Famous Players Film Co.

HARRY HANDWORTH
Excelsior Film Co., Lake Placid, N. Y.

R. T. JUPP
Managing Director London Film Co., Ltd.

Directors of Photoplays

necessary to call upon the actor to use any more movement or emotion in this art than upon the dramatic stage; but only too often on the dramatic stage we find the actor carried away by the magic of words and the sound of his voice, which prevents him from realizing that the mind should be telegraphing its feelings to every part of the body.

"I am glad to say that the dramatic stars I have had the pleasure of directing have at once caught the wonderful possibility and depth of this new art, which is bound to reach a far higher plane than it occupies to-day, and also be a great benefit to the dramatic stage, if for no other reason than that of Bobby Burns' wish—'Oh, wad some power the giftie gie us, to see ourselves as ithers see us.'

"The universal appeal which the drama of silence has for the entire world lies in the fact that each auditor is creating his own emotions and language for the characters before him on the canvas, and they are according to his own mental and spiritual standard. Therefore, the spectator is supplying the thoughts and words of the actor and becomes a part of the performance itself. This, I fully believe, is the reason for the phenomenal popularity of the drama of silence throughout the world to-day."

The part that the novelist is to play in the future of the motion picture art is a subject that one may hear discussed in editorial sanctums ever since the sensational success of the Selig serial "The Adventures of Kathlyn," which has awakened the publisher to recognize the significance of a new and powerful medium wherein the novelist may now address an audience so vast that many of the publishers of national magazines, so reluctant to affiliate with the film

producers up to very recently, are now adopting entirely new policies in an effort to compete with the big city Sunday newspapers which, as George Cohan would say, have "beat the magazines to it." Harold MacGrath has been overwhelmed with offers from film men and publishers to such an extent that he has been in a state of bewilderment as to which field should best justify his exclusive attention, for it is obvious that he must choose between the two if for no other reason than that the trend is toward serial photoplays of such length that the twenty-seven-reel production of "Kathlyn" a year hence will be regarded as the product of a primitive era.

The writer wished to obtain an expression from Mr. MacGrath as to the impression the "Kathlyn" vogue had made upon him and also requested his views on the future of the photoplay and its influence on his own calling. I quote the novelist verbatim:

"Yes, I am at work on another thriller, this time a mystery yarn, to run exactly as the 'Kathlyn' series did. I've been dumfounded at the success of this sort of thing. Half the continent seems to have gone crazy over the idea of reading a chapter in the newspaper and then going to the 'movies.'

"The possibilities of the story photoplay cannot be imagined as yet. We are only in the woods now, but it is my belief that the photoplay will eventually act as a wonderful educator. People with only five or ten cents in their pockets can go where it has cost me thousands to go—all over the world. They will be shown beauty, heroism and the marvels of the sea and air.

"In this 'Kathlyn' series you are shown Durbars, the customs of India and wild beasts—about all there

is to be seen in the Orient. We hope each time to make the appeal wider and stronger.

"As for myself, I am fascinated with the work. I reach twenty million people now, whereas with books my audience was perhaps seventy thousand. In Chicago they have 'Kathlyn' hats, bon-bons and cocktails.

"All I am waiting for is our friend Edison to invent a motionless camera; after that there will be nothing left."

Mr. MacGrath's views are particularly apropos at a time when the greatest problem confronting the larger producers has to do with the source of supply which is to follow the present-day custom of adapting old stage plays to the screen. The success attending the operations of the Bosworth Film Company, which has specialized with Jack London's stories, such as "The Sea Wolf," indicates clearly the part that the great novelists are due to play in the future of the photoplay.

Charles M. Seay, of the Edison Company, is another one of those experienced stage workers who have made a conquest in the motion picture field. In my vaudeville days I made many contracts for Mr. Seay, in which he was always accorded "headline" honors. After five years in the "two-a-day," Mr. Seay, like so many other present-day photoplay stars, joined the Proctor Stock Company, where for four years he played the principal comedy rôles.

And then Seay lost all his savings with a moving picture show, but he was reconciled for his losses through the idea that the new style of entertainment was bound to find a large appeal and he had learned, with his own show, the technical side of picture play-

making, so one day, just five years ago, Seay wandered into the Edison studio. He is there yet. For two years he acted before the camera. His Mike Flannigan, in Ellis Parker Butler's "Pigs Is Pigs," will never be forgotten. When Seay joined the Edison Company it had only three professional players in a very long cast. To-day the stage professionals predominate, and Seay has observed with no little resentment the spectacle of the theatrical managers and producers seeking a share of the film prosperity, for he recalls how these same interests were unwilling to engage an actor who played for the pictures, and now, after they have been nearly bankrupted in their own field, they are rushing pell-mell into filmdom as if they were the original discoverers of a new Klondike.

Mr. Seay told the writer that from his own observations he believed the photoplays were developing a technic superior to that of the stage, because of the insistent demand for naturalism. As a director he has been uncompromising on the elimination of theatrical effects. What he says about the superior technic is best confirmed by Charles Frohman's official announcement that next season he will compete with the photoplay by presenting spoken plays, so that they will "go over" in true "movie" style.

It requires just such an experienced actor and showman as Charles M. Seay to fearlessly express the trueisms of the present situation in the amusement field.

"Out of the present scramble of the 'new' discoverers of motion pictures," says Mr. Seay, "who are trying to start the same upheaval in the new field that ended their usefulness in the older one, there may arise one or two who may join in the effort to establish high ideals, but these men are after some quickly

earned money and they will evacuate in short order, and then men like the wizard of Menlo Park, who probably foresee the collapse of the stage producers' movement, will go right back where they were before the 'old-time showman' capitulated."

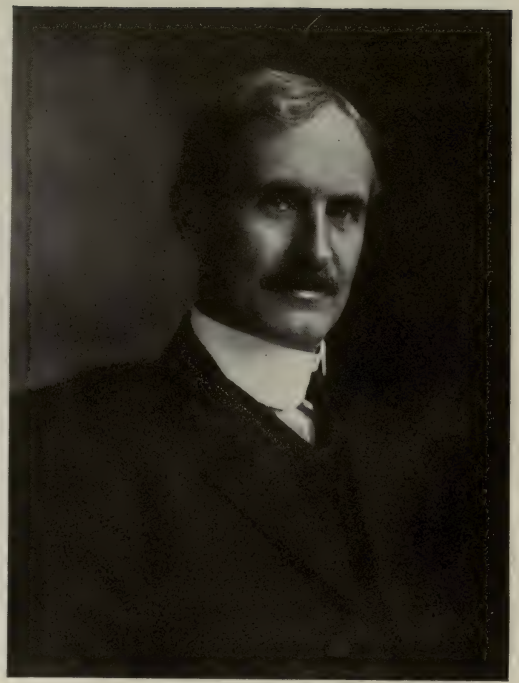
And Mr. Seay knows whereof he speaks, in the opinion of the present writer. The future of the motion picture art will depend on the Seligs, the Blacktons, the Zukors, the Laemmles, the Baumanns and Kessels, and their kind. To these may possibly be added, as Mr. Seay so aptly says, one or two of the newcomers, but up to the present writing I could not predict even one permanent acquisition to the established film interests. Besides, such producers as Selig, Pathé, Lubin, Kalem, Spoor and Anderson, Hite, Aitken, and a half-dozen men of similar calibre, are not seemingly attracted to the stage play movement; at least, not in the manner to which theatrical producers are adapting plays to the screen, regardless of suitability.

And when the public indicates a craving for real novelty, the supply will come from the studios where the greatest problems of photoplay production were first solved.

Bessie Learn, also of the Edison Company, began her stage career when a small child, in "Hearts Are Trumps," effecting her début in a baby carriage. Later, appearing in "Lover's Lane," "Home Folks" and "A Midsummer-Night's Dream," I recall her splendid performance with Robert Hilliard in "The Littlest Girl," in vaudeville, and just before joining the Edisons, in "Polly of the Circus." Miss Learn has scored in photoplays because of the sincerity with which she embraces her work, and this is true of so many of the Edison players that one may comprehend

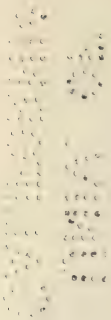
why Mr. Plimpton, the Edison artistic head, prefers to develop promising talent instead of engaging celebrities, though in the Edison organization to-day there are a number of the most experienced players of the stage calling. All of these, however, revealed from the outset adaptability to studio requirements. Robert Brower has been with the Edisons since the inauguration of the photoplay era. Dan Mason had been a star on the legitimate and vaudeville stage for more than a quarter of a century, but he has never played any part in all his career with more unction and naturalism than was revealed in his portrayal of the minister in "Why Girls Leave Home." The latter may be set down as one of the most compelling and laughter-provoking film comedies up to this date, ranking next to the Vitagraph's excrutiatingly funny "Goodness Gracious." The vogue of such comedies, of which there are too few unfortunately, may best be comprehended when it is stated that the Edison two-reeler, though one of the first photoplays released by the company, is in demand by exhibitors to-day all over the country.

The greatest problem the film producer has had to contend with has been in the effort to evolve clean and laugh-compelling comedies, and the Edison organization throughout has been equipped to meet this problem. This was never so apparent as when Robertson's delicious "Caste" was condensed into a forty-minute picture comedy, with all of the important characters concretely drawn and with fewer inserts and subtitles than the average one-reeler has usually required. In this noteworthy production Mabel Trunnelle, a dainty and artistic player of marked versatility, gave to the



CARL HILLIS WILSON
Vice-President Edison Co.

HORACE G. PLIMPTON
Producer for The Edison Co.



role of Polly a new conception, yet retaining all of the Robertsonian portraiture.

Mabel Trunnelle has been with many film companies but has never had in these the opportunity that is meted out to her in the Edison environment. The "lady dainty" was, indeed, missed from the Edison ranks during her wanderings in filmdom, but her return to the Bronx studio was quickly productive, particularly in the comedy output.

The Eccles of William West, while somewhat handicapped in the condensation of so vital a character, was nevertheless a splendid illustration of the development of the new art, for if there was one great asset for the actor portraying Eccles it was Robertson's beautiful text, yet so well was "Caste" conceived and presented on the screen that even with a vivid memory of such Eccles as F. F. Mackay (who played the part under the writer's management thirty-five years ago) and Harry Becket, who played the rôle in the Wallackian production in 1882, the performance of Mr. West lost little by comparison. This is high praise, perhaps, but the entire film production was a remarkable one, reflecting great credit on the director and particularly on the scenario writer, whose name unfortunately was not made public.

Ethel Clayton, now playing "leads" in the Lubin Company, graduated from St. Elizabeth's Convent, where she received her first dramatic instruction from the nuns. Her début on the stage was effected with the Frawley Stock Company, where she began in a small way and finished, after two years, as the leading lady.

Miss Clayton is a recent acquisition to the Lubin Company, where she has appeared in productions di-

rected by Barry O'Neill, who also had been the stage manager of a stock company in which she had gained a large measure of her stage experience.

In the Lubin release, "When the Earth Trembled," which was the first three-reel photoplay produced by the Philadelphia organization, Miss Clayton nearly lost her life in an accident in the earthquake scene, but such catastrophes are by no means uncommon these days, when the directors of the Barry O'Neill type stop at nothing to achieve their aims in realism, and the manner in which the one-time timid stage folk accept their fate appears to be but an expression of appreciation of what the newer art has accomplished for those long identified with the vicissitudes of a precarious stage era.

The writer is not assuming that Mr. O'Neill is responsible for Miss Clayton's accident; merely wishing to indicate that the effort to achieve realistic effects may be carried too far.

Miss Clayton now is cast almost exclusively for the leading rôles in the picturized versions of stage plays such as "The Lion and the Mouse," "The Gamblers," "The Wolf," and "The Sporting Duchess."

John Ince, also of the Lubin Company, like his brothers, Thomas and Ralph, is achieving renown as a director, though he is wont to pose far more frequently before the camera; in fact, John Ince has made his impress as a photoplayer so positive that it is hoped he will not emulate his brothers by gradually confining his activities to directing, but the financial reward meted out to an expert director has been, up to now, far greater than to the player, yet in the last year the number of photoplayers to receive weekly salaries in excess of $200 has increased greatly. Aside from the

JOHN E. INCE
(Lubin)

FORD STERLING
Universal Comedian

ARTHUR JOHNSON
(Lubin)

HARRY C. MYERS
(Lubin)

Four Former Stage Players Who Found Fame and Fortune in the Theatre of Science

three directors reputed to earn in excess of $50,000 annually (Messrs. Ince, Griffith and Mack Sennett, all with the Mutual brand of films), the average compensation for the director is vastly larger than that accorded to the best stage managers in this country.

Many directors are paid $250 a week throughout the entire year, and the demand for experts is so great that there is every indication that the average salary will continue to increase. Not a few directors are attracting the attention of capitalists, bent upon investment on the producing side of the industry; others have already embarked in the producing field, and the vacancies thus created can only be filled by holding out inducements. The Famous Players' Film Company must needs add to its directing force immeasurably in the next year, controlling, as it does, practically seventy-five per cent. of the best plays produced in Broadway theatres during the last quarter of a century.

These directors are likely to become a powerful influence in the amusement world. If the income of some of the most successful ones is not exaggerated, and the writer is inclined to believe the figures are correct, then such of these as are named above must be accumulating fortunes as great as any the amusement field has ever recorded; besides, as Griffith, Ince and Mack Sennett hold stock in big dividend-paying companies, their future is assured far beyond the limitations of a salaried director.

Ince is investing already in big undertakings, and it is authoritatively stated that he at least aspires to produce for the speaking stage. Whether this aspiration is meant as a reprisal for the onrush of theatrical producers into filmdom, I cannot say, but it is sure

that Thomas Ince and William L. Clifford (one of the Mutual Company's scenario experts, and a director and author as well) have written a four-act drama, modern in theme, which is to be presented in New York City, if the Los Angeles trial production at the Majestic Theatre is triumphant.

The combination of Ince and Clifford, with Charles Baumann as financial sponsor for an important stage production, has been widely discussed in film and stage circles, and the outcome will be known long before this volume is published; in fact, the writer is inclined to the belief that the next theatrical season will reveal many similar efforts of photoplay producers, authors and players, with plans more or less elaborate to compete with those gentlemen who have finally recognized the status of the motion picture and are now producing for stage and screen alike. I have heard a persistent rumor that Oliver Morosco is interested in one forthcoming production of a high-grade melodrama, written and directed by a screen star, in which the latter is financially interested and for which a cast, composed exclusively of photoplayers, is being recruited. Just as this volume goes to press it is announced that Al. H. Woods has purchased an interest in the Ince-Clifford play and will produce it at the Eltinge Theatre in New York.

Russell Bassett, of the Nestor Film Company, had been on the stage for well-nigh half a century before he was lured into the film studio. Though his career has recorded many notable successes, and at least two stellar achievements, Bassett will be remembered most for his truthful portrayals of the Jew in "The World," and "The Black Flag."

The greater portion of Bassett's film career has been

spent with the Nestor Company. Originally conceived by David Horsley, one of the pioneers of the film industry and a man whose influence is still potent, though Horsley was induced to part with his stock in the Universal Film Company a year ago, receiving for the same a fabulous sum. The Nestor Company to-day represents no more and no less than Horsley made it during those years when the independent film producer had a hard road to travel.

Horsley is regarded in the motion picture world as an all-round studio expert, and unless I am mistaken, is still a valuable aid to Carl Laemmle in various expansion plans, though his interests now are extensive in other phases of the industry.

But to return to Bassett, who is affectionately known as "Pop" in the big film centre around Los Angeles. Although he is approaching the seventies of life's allotment to man, it is an amazing fact that, unlike most of his younger colleagues, who perform in like capacity, Bassett acts in more productions now than at any period in his film career.

Ramona Langley, also of the Nestor Company, is one more of those youthful women who entered the film studio unknown and with no stage experience have become in short order stellar attractions. Moreover, Miss Langley has had less than two years' experience as a photoplayer, and almost from the outset was accorded important rôles. Though an extremely beautiful woman of Mexican ancestry, her personality was just the sort the photoplay director is persistently craving for. It is hard to believe this lady was never an actress on the stage, but her success goes far to confirm the theory of D. W. Griffith and kindred authorities that the most desirable photoplayers are those

who come to the studios to acquire the technic of the new art, rather than those who come to bestow of their greatness.

In view of Miss Langley's meteoric career as a screen star and what the future has held out for her, it is, indeed, to be deplored that the striving for realism and the never-failing loyalty of the player to the directors' demand for realism, have combined to probably incapacitate this charming woman for her future artistic career, for at the time of this writing Miss Langley* has been removed to a sanitarium in Los Angeles, where I am informed she is destined to remain a cripple for life. Will not the daring directors ponder over this aftermath—now of frequent record—perhaps easily avoided, too?

* Miss Langley has since recovered.

CHAPTER XIII

Despite the apparently official announcement that the new Candler Theatre, dedicated May 7, 1914, is to be regularly operated as a legitimate playhouse, it is fair to state here that the enterprise is the natural aftermath of the remarkable success attending the Cines-Kleine production of the photoplay, "Quo Vadis?" which exerted a greater influence in creating the present-day plethora of stage plays on the screen than any individual achievement of the camera man to this day. Yet "Quo Vadis?" singularly is the one erstwhile stage success to completely eclipse as a photoplay its theatrical vogue.

Although "Quo Vadis?" brought George Kleine into the limelight with an impetus unprecedented in amusement history, his influence in the film industry had been recognized long before the era of photoplays was inaugurated, and he has always been insistent and uncompromising in his policies—never indicating in the least a desire to invest his capital in other than film enterprises. Yet, as is stated elsewhere in the volume, it would not be surprising—even in the near future—if the George Kleine type of film magnate were to un-

dertake to solve a problem in the field of the theatre that has never attracted the interest of stage producers and theatrical managers to the extent conditions warranted.

This problem has to do with the effort to induce the tremendous public now patronizing photoplays to at least divide their patronage between stage and screen productions, a rather vital matter fully dealt with in another chapter.

The new Candler Theatre was conceived by George Kleine, who owns 60 per cent. of the stock; 20 per cent. is owned by Samuel H. Harris, who had an interest in "Quo Vadis?" through an arrangement with Mr. Kleine to look after the bookings in first-class theatres, which yielded the firm of Cohan & Harris a handsome profit. The other 20 per cent. of the stock is held by Sol Bloom, one-time music publisher and present-day phonograph king, who has had a habit of "wishing himself in" on amusement enterprises with a resultant increase in his bank account.

To the writer, Mr. Kleine, who is conservative in his utterances, recently expressed himself thus:

"It is our policy to place important feature films in the new Candler Theatre, but being conservative business men, we constructed a playhouse thoroughly modern and so equipped—particularly back of the curtain —that in any emergency we could present drama or comedy and kindred stage productions.

"Having built a theatre of this nature," continued Mr. Kleine, "and upon very valuable ground, it was thought advisable to remove the impression that the theatre was constructed like ordinary moving-picture houses; this will explain the announcements of our Eastern publicity heads."

SARAH BERNHARDT IN "ELIZABETH"
(Famous Players Co.)

"QUO VADIS"—PETRONIUS OFFERS TO CALM THE RIOTOUS POPULACE
Scene from photoplay that has made a fortune for half a dozen men

But when I was privileged to enter this sumptuous playhouse immediately adjoining "the Theatre Beautiful" (as the New Amsterdam is aptly named), I could thoroughly comprehend the reluctancy of Mr. Kleine's associates, who are allied with the Klaw-Erlanger-Frohman interests, to yield this gem of a theatre to the camera man exclusively. It is no reflection on the merits of the Kleine-Cines massive production of "Antony and Cleopatra" to state that for the intelligent audience at the première the playhouse itself was the greater attraction.

The week of May 4, 1914, was indeed a red-letter period in film progress, from the standpoint of massive and important productivity.

During that week also besides the regular photoplay houses, such as the Loew, Fox, Proctor, and Rosenberg theatres, the so-called playhouse zone of the Metropolis presented an amazing spectacle in that of the usual two-dollar-a-seat houses the great majority were devoted to photoplays, or what is soon to become more vital—motion-picture productions.

Starting at Forty-second Street, the Lyric, the Republic, and the new Candler, all within a few yards of each other, were presenting feature films "up for a run," while on "The Great White Way," the one-time Criterion, the New York, the Globe, and the Strand were seemingly immune from any ill effect of their close proximity to each other. Here was revealed seven of New York's first-class theatres within a radius of five blocks with a combined seating capacity of 11,000, and "capacity" business twice daily in four out of the seven, while on Saturday and Sunday, May 9 and 10, investigation shows a total in excess of 60,000

persons paying for admission to these seven theatres in the "Long Acre" district.

In that same week (May 4-11) not a single new stage production was offered, but besides the maze of film productions regularly released there was produced within those six days "The Sea Wolf" (Strand), "The Lightning Conductor" (Comedy), "Antony and Cleopatra" (Candler), and—if ever the much-abused "AND" was needed to emphasize the relative importance of one offering, this is the time—the ITALA Company's unparalleled production of "Cabiria," in the ballroom of the Hotel Astor at 3 p. m. on Saturday, May 9, 1914.

That Augustus Thomas was asked to address the audience—an audience such as would attend a Caruso matinée—to better prepare it for what was to come must have been due to the famous playwright's appreciation of what "Cabiria" would do for the future of a new art, never so apparently in its infancy as at the close of the 150 minutes of perfect projection, during which blasé playgoers and seasoned first-nighters sat or stood in absolute bewilderment. Yes, Augustus Thomas knew what this "Cabiria" revelation meant, even to such as he.

There is no intention in this volume to review the production; the writer is not a critic, and is content to leave the selection of adjectives to the Alan Dales and the Acton Davies, of newspaperdom; but such a production as "Cabiria" can only be equalled by American manufacturers of film when they are as firmly intrenched in studios abroad as are the Itala and Cines companies of Italy. Moreover, the hundreds of scenes were revealed as if each had its own director and as if

the state banks of Italy were financing the production to preserve the pictorial records of ancient punic wars.

I looked for David Belasco in vain; even Daniel Frohman, who attends all the film premières, was not in evidence, but a score or more of the best minds associated with the theatre were as one in hailing the ITALA masterpiece as indeed "the last word in moving pictures."

As for myself, perhaps the best way to describe the impression "Cabiria" made is to merely state that immediately after the matinée, which ended as late as 5:40 p. m., I went straight to the office of a friend and wrote a letter to Otto H. Kahn, asking him to see this production, if he was not represented at the Astor showing, with a view to its presentation on the screen at the Metropolitan Opera House, where, with the environment it is justly entitled to and the musical setting such as an Otto Kahn can influence, "Cabiria" would remove the last barrier which yet distinguishes the two-dollar-a-seat play production from that of the film studio. In June, 1914, "Cabiria" was regularly presented at the Knickerbocker Theatre, where it scored a sensational triumph.

The production of "Neptune's Daughter," by the Universal Film Company, was regarded with much interest by competing producers. At the première at the Globe Theatre this was evidenced by the close attention which a score or more of the most prominent theatrical and film producers gave for nearly three hours, despite the inaugural presentation was by no means free from flaws. The many "waits" and interruptions, due to lack of preliminary tests, were accepted with a patience rarely on view when a spoken play is passed upon by the so-called "death watch."

In that audience there were, besides the gentlemen who cater to the public's entertainment, a number of old-timers, now inactive, who had come hither to observe the reception accorded to a production conceived by a real photoplaywright, yet of a type wholly abandoned by the stage producer; therefore, on the outcome of this effort depended the future attitude of the large producing organizations toward the fantasy, the fairy play and the dear old tales that were wont to delight old and young folks alike in other days.

"Neptune's Daughter" was originally written as a musical fantasia in three acts by Captain Leslie T. Peacocke. This was submitted by him to Annette Kellermann in Paris, where the famous diver was creating a furore with her dancing as well as with her familiar diving feats.

Miss Kellermann was so enthused over the idea that she came to America at once, bent upon producing "The Mermaid" (as the piece was first called) herself if she could not interest the theatrical powers. Yet, despite that Miss Kellermann had demonstrated at the Winter Garden that she was something more than a diver, there was no immediate prospect for securing bookings; but Captain Peacocke came to the rescue. The latter was writing "feature" scenarios for the Universal and his record of 337 produced and released productions sufficed to influence Carl Laemmle. Contracts were signed and Herbert Brenon was selected to produce and direct a newly prepared version of the fantasia now called "Neptune's Daughter."

To Bermuda Miss Kellermann and Mr. Brenon, accompanied by players, mechanics and camera men, proceeded at once, and as evidence of the way the modern film magnate does things, Mr. Brenon informed me

BESSIE LEARN
(Edison)

BLANCHE SWEET
Whose "Judith" will rank high in film history. (Reliance Co.)

LILLIAN GISH
(Mutual Film Co.)

MIRIAM NESBITT
(Edison)

WILLIAM WELSH
As "Neptune" in "Neptune's Daughter"

ANNETTE KELLERMANN
In "Neptune's Daughter"

King William, disguised as a hunter, meets Annette in her mortal form in "Neptune's Daughter"

that before leaving New York he was given letters of credit, with authority to spend $40,000 if necessary in "evolving the greatest aquatic spectacle of all time."

Incidentally it should be stated that both Miss Kellermann and Mr. Brenon nearly lost their lives through the bursting of the tank used for the scenes taken many feet under the water. Miss Kellermann's injuries were less serious than Brenon's; the latter was in a Bermuda hospital for several months and has not yet fully recovered.

"Neptune's Daughter," as produced by the Universal Company, will have a greater influence in hastening the day when stage plays will lose their appeal than any series of pictures released up to this time, because the producer will realize how vast is his opportunity in virgin fields and how great is the public response for a real motion-picture production, for this is precisely what "Neptune's Daughter" is; surely it is not a photoplay.

I have seen "Neptune's Daughter" three times, twice in the afternoon and once at night. The capacity of the Globe Theatre was tested at each visit, and even at night the audience was largely composed of women and children, and the spectacle of Miss Kellermann revealed as God made her, in the transformation from mortal to immortal and vice versa, actually drew forth applause with not the least indication of the sensational effect which a theatrical producer might have wished to invest the scene with.

That this "study in the nude" has caused not a ripple of excitement and has been regarded with equanimity by the censors and other authorities is but a tribute to Kellermann, the artiste and woman alike Of course, the spectacle presented otherwise would have

been wholly incongruous; nevertheless, the achievement was a triple triumph for the director, the author and the star.

But the success of "Neptune's Daughter" was due more to Miss Kellermann's demonstration of dramatic ability than to any other individual phase of the production. Here we have once more an illustration of what the new art may reveal in a heretofore inexperienced actress. Mr. Brenon told the writer that he regarded Miss Kellerman as the equal of any motion-picture actress of this period. In this view the Universal's gifted director is endorsed by practically every New York critic.

It will be interesting, indeed, to observe the future activities of the three principal figures in this epochal film achievement. Mr. Peacocke is already at work on other fantasia for the screen and is also preparing "Neptune's Daughter" for the stage. Miss Kellermann has publicly stated that she is averse to resuming her vaudeville career, a rather modest expression, in view of the known fact that a half dozen at least of the stage producers are importuning her to "star" in the "two-dollar" houses. Loie Fuller's remarkable versatility established her fame as "the wonder girl"; now the appellation applies to the one-time diver, now accepted as a truly great artiste in all the term implies. That stage folk are not wholly lacking in conception of the best use the motion-picture art can be utilized for was never so apparent as in the successful effort to picturize C. N. and A. M. Williamson's motor car romance entitled "The Lightning Conductor," presented before invited guests at the Comedy Theatre, New York, May 7, 1914.

The circumstances through which this splendid film

production was evolved alone showed a fine discernment on the part of a half dozen principals, who banded together for a pleasure trip during their vacation period, with the idea that perhaps the outcome of the whole scheme might result in a six weeks' recreation without expense.

William Elliott wanted and needed a vacation. So did Dustin Farnum. The latter was already an enthusiast on motion pictures, and associated with the two was Walter Hale, a master hand of filmcraft. Helen Bertram was going abroad with a half dozen pupils to place them in conservatories; her daughter Rosina Henley also went along. George C. Tyler was going across, as usual, for an automobile tour of the Continent. All of these ladies and gentlemen were intimate friends. Tyler told Miss Bertram of the Elliott-Farnum-Hale entourage, and suggested that there would be a lot of fun—5,000 miles of motoring and a little spending money as compensation for the bit of camera acting required. Miss Bertram accepted with alacrity; besides her daughter, Rosina, some of the pupils went along to fill out the cast.

Well, these lines are being written the day after the Comedy Theatre showing; hence it is not possible at this time to state what measure of success will be meted out to Mr. Elliott and his colleagues in the interesting undertaking, but here was an effort to utilize an automobile romance in order to present a series of remarkable motion pictures, in which the acting of the principals was of a decidedly lesser consequence and here was an audience having the time of its life, fairly reveling in a perfectly bewildering maze of scenic beauty with just enough of the "thriller" to provide

the suspense that a Walter Hale knows so well must not be lacking.

"The Lightning Conductor" presents an endless array of picturesque scenes, such as in the early days of the Biograph were regarded as one of the great possibilities of this century. If, as seems quite likely, this undertaking yields large profits, its influence will be beyond calculation. For the present it is enough to know that Messrs. Elliott, Hale and Farnum have entered the producing field of moving pictures, with a complete grasp of the pictorial and technical problems in film making.

Whether they know it or not, it is worthy of record that they have established themselves among practical film men as adept exponents of the art of pictorial entertainment and they are also the first group of stage producers to discover that acting of the kind that appeals in the regular playhouse is wholly out of place before the camera. How much Walter Hale is to be credited for this discovery is a matter of minor consequence. "The Lightning Conductor" was the first release of A. H. Sawyer, Inc., a new but important system of film distribution. Mr. Sawyer is one of the erstwhile exhibitors who have risen in the ranks through hard work and persistency. It was Sawyer and John J. Murdock who launched the Kinemacolor Company, when its releases were the wonder of the industry. "The Coronation" and "Durbar Festivities" were exploited by Sawyer practically single handed after Murdock became incapacitated through ill health.

Harry C. Myers had more than his share of vicissitudes during that portion of his interesting career devoted to the speaking stage. Though but 31 years of age, Myers has passed through about every tribula-

tion that theatrical life can produce, but from the day that he started in the historic Girard Avenue Theatre in the Quaker City as a "super" at 25 cents per night, his persistency and sincerity of purpose proved irresistible to those who employed him, and Myers was privileged as a result to obtain that kind of experience rarely available to-day.

The Girard Avenue Theatre was a famous "stock" house in that city, where stock companies have never lost their appeal to this day. Stage history is replete with records of notable careers, following long and laborious achievement at the Girard, and Myers not only played fifty to sixty parts a season, but he was scene painter, call boy, "props," and stage carpenter, while on the side he wrote plays. Moreover, he never had a vacation, spending his summers in stock at Dubois, Penna., mostly, but always he "worked" the year around. Sometimes he was paid more than at others; not always did he receive the promised salary.

The way Myers became a factor in the moving picture field is worthy of relation. Having saved $1,200 by practicing self-denial for several years, he was impressed, like so many others, with the opportunity the new science offered, so he opened a "movie" house in Kensington, a suburb of Philadelphia. The $1,200 was swept away quickly enough, but Myers saw a future for himself and was determined to cast his fate with the camera man, come what may.

To Lubinville Myers went, plaintively asking for a chance. This was five years ago. He is there yet, and is one of the pillars of the tremendous structure Lubin has reared. The latter calls Myers his "boy," and this surely fits the case to a nicety.

Harry Myers to-day is one of a dozen of the most

conspicuous figures in the established film organizations. Though his fame as a director is perhaps the greatest of the triple service he renders, nevertheless, unlike many authors and directors, who gave up acting before the camera, Myers still plays the leads in many of his own productions.

It is said of Myers that there is never a production of his lying dormant, the demand being insistent from the exhibitors, and it is this large demand for releases directed by the Myers' grade director that has justified the writer to assume that the established producers of photoplays have little to fear from any of the newcomers in the field. The impress of the Lubin productivity, with its Arthur Johnstons, its Harry C. Myers and their kind will be found deservedly lasting.

"The Drug Terror" is Myers' most important production up to this writing. Wholly apart from any diversion of opinion as to the power for good or evil of such releases, the presentation surely marked a pace for realism that will not easily be maintained.

The work of Mr. Frank Powell, director of Pathé Frères' Special Features has created a wide interest. Not only is it a combination of unique artistry and truthfulness of historical detail, but it bespeaks the vast experience Mr. Powell has had in the motion-picture industry.

In years Mr. Powell is young; in directing experience he is ripe and aged. Starting as a stage director for Augustus Thomas, he later joined Kirk la Shelle, and afterwards for some years directed productions in Europe for Miss Ellen Terry. He then returned to America and made his début in the motion-picture field by directing comedies for the Biograph Company. With this firm he was connected for some two years,

then, returning to Europe again, was engaged by Pathé Frères as a producer of historical and romantic dramas. Ill health, however, necessitated resting for a while. But his art and advancement did not suffer, for, though he was compelled to lay off work, he toured the Continent, acquainting himself minutely with foreign costumes and types.

On his return to America he was engaged by the Powers Motion Picture Company, and after being with them for some time, rejoined Pathé Frères as a director of Special Features.

Among Mr. Powell's most recent releases of unusual interest are: "The Ghost," a three-reel Colonial drama; "The Corsair," a four-reel Turkish story, necessitating much research and historical exactitude; a three-reel dramatization of the well-known classic poem "Lucile," and "The Stain," a six-reel modern American story that is said to be one of the strongest and most artistic productions ever released..

Mack Sennett, the director of the Keystone comedies, has been engaged in the theatrical business for fifteen years, and in the moving picture branch for the past five years. During his career on the stage he appeared with Arnold Daly, playing in "The Boys of Company B," produced by Daniel Frohman, which had a long run at the Lyceum Theatre, New York. He also appeared with Henrietta Crosman in Shakesperean productions, in "Wang," with DeWolf Hopper took a prominent part in "The Chinese Honeymoon" on the Shubert circuit, and was starred in farce comedy.

Mr. Sennett has been featured in vaudeville and burlesque, starting in by carrying a spear and winding up as a star and a leading man.

He has had a varied experience in the moving-picture field as a comedy actor and a director. He produced all the comedies for the Biograph Company for a year and a half prior to his connection with the Keystone Company, and has put on some of the well-known hits, such as "One-Round O'Brien," "Dashed Through the Clouds," "When the Bells Rang Out," "The Brave Hunter," and many others too numerous to mention.

The new Majestic Company was one of the first film producers to make a six-reel production important enough to go into legitimate theatres as a regular performance. This was the case with their "Sapho," with Florence Roberts in the title rôle, released last July. They are credited with one of the finest studios on the Pacific Coast, and of their players it is said "there are no favorites like new Majestic favorites." The business offices of the company are at New Rochelle, N. Y., under the supervision of C. J. Hite. Mr. Hite took hold of the Majestic a little over a year ago, christened it "New Majestic," and made a phenomenal success of it, although he had the Thanhouser Company and other interests to direct. Up to the taking over of the Majestic by the New Rochelle producer, it had been a lagging enterprise, and the present high and sudden popularity of the brand is one of the phenomena of modern moving-picture management.

"All ready! Action! Camera!"

Magic words, these, uttered by the Aladdin of the new century, whereupon the curling film writhes from clicking motion-picture cameras, changing instantly into streams of gleaming, yellow gold.

And thereupon the Pacific coast rejoices greatly, for

the "wonderful lamp" and its reflected visions upon the screen surcharge the arteries of commerce with its never-ending flow of dollars and more dollars.

From pennies to millions in seven brief years! This is the history of filmdom in California. The invasion was signalled by a solitary Selig camera, mounted on the shore of the broad Pacific at Santa Monica. Monte Cristo, haggard and in rags, stood upon a rock amid the waters, and, marshalling his feeble physical forces, cried in wild triumph:

"The world is mine!"

The words were portentous.

What Monte really did was to signal an entirely new world on the sunlit coast—the world of motion pictures to follow this first scene ever taken from the screen story west of the slumbering Sierras.

Following this pioneer movement of the Selig Polyscope Company, under the direction of Francis Boggs, an Essanay Company came to the wonderful backgrounds of Southern California. A year later W. N. Selig established a permanent studio at Edendale, a borough of the city of Los Angeles, with Mr. Boggs as manager. The architecture and landscaping of this plant were very striking.

The following year came the Bison studio of the New York Motion Picture Company. Then came a Pathé organization to do Western pictures. Next was the Biograph Company, which began paying annual visits to the city. The Vitagraph, Kalem, and Edison appeared in the order given.

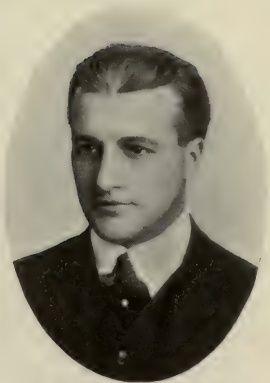
In sharp contrast to the single camera operating for a brief time on the shores of the Pacific seven years ago is the present filmland, covering practically all of Southern California. At Santa Barbara the American

Film Company, sign of the Flying A, has a splendid studio and several companies. At Niles, "Broncho Billy" Anderson and his Essanay companies are turning out pictures in lively fashion. At San Rafael the well-known Lucius Henderson is establishing a plant for the newly organized California Film Company, backed by San Francisco millionaires. At San Diego, on the south, the Ammex Company has been operating, but now is resting for a time. The Balboa Company always has two to three directors at its Long Branch studio. In beautiful Glendale, a foothill city near Los Angeles, are the effective Western Kalem forces, under the general management of George Melford. Here famous battles are fought again in realistic manner and historical Indian uprisings are reproduced on the film. A large aggregation of native Americans is engaged for these early dramas. In this same locality the Usona Company is at work producing independent films. Lucius Henderson retired from the California Film Company in June, 1914.

At Santa Monica, the seaside resort, the Vitagraph has maintained a Western studio for more than three years, where the genius of Rollin S. Sturgeon is responsible for some of the most successful productions of filmdom. In Santa Ynez cañon adjoining Santa Monica on the coast, is the remarkable working headquarters of the New York Motion Picture Company, widely known as Inceville, because of its development by Thomas H. Ince, vice-president and general manager of the corporation. The holdings cover 20,000 acres of mountain and cañon, with an easy access to the ocean. Here Mr. Ince has built in a remarkable way. Not only has he natural scenery for rugged Western pictures, for great battles and stirring raids, but has con-

J. W. KERRIGAN
Star Universal Film Co.

CARYLE BLACKWELL
Star "Famous Players"



WILLIAM GARWOOD
Majestic Leading Man

A Trio of Matinee Idols of the Screen

ANDREW CARNEGIE CAPITULATES TO THE LURE OF "OUR MUTUAL GIRL"

structed for film purposes Irish, German, Japanese, and other villages, with logical surroundings, for permanent use. He has eight large companies constantly at work, with a weekly payroll of $17,000. These pictures are released under the Domino, Broncho, and Kay-Bee brands.

At Edendale the New York Motion Picture Company has not only a fine printing and working plant but several large stages and equipment for the Keystone comedy companies, of which there are seven. In Los Angeles proper, film manufacturing is a humming industry. The Selig Polyscope Company has an immense acreage at the famous wild-animal zoo, adjoining beautiful Eastlake Park, which now is in the hands of landscape gardeners and architects, and soon will be a rival to Lincoln Park in Chicago. Six companies are at work there, including the noted organization which creates Selig animal pictures similar to the famous "Adventures of Kathlyn." This studio is run independently of the beautiful Mission plant at Edendale.

Out on Sunset Boulevard is the splendid Mutual studio, a plant under the management of the famous David W. Griffith, master producer. Eight directors are at work in this plant, which formerly was occupied by the Kinemacolor.

Occupying what was formerly Providencia Ranch, a few miles beyond the Borough of Hollywood and the Mutual Studio, are the pretentious holdings of the Universal, with its army of employees. An average of twelve to fourteen directors is maintained at that place. The number of employees varies from 200 to 500. These include cowboys and soldiers.

The Jesse Lasky Company, with such stars as Dustin Farnum, has a fine plant at Hollywood. The J. A.

C. Studio, a rendezvous for several independent companies, is located on Court Street, a hill towering immediately over the business center of Los Angeles. The Famous Players, among others, work from this plant, the noted Mary Pickford being the star. The local organization, known as the Bosworth Company, Inc., filming Jack London's stories, began its operations in Los Angeles, but has moved to the Norbig Studio at Edendale.

The Lubin Company of Philadelphia maintains a Western company in the beautiful arroyo on Pasadena Avenue, Los Angeles. The productions here have been of the Western and melodramatic character. The Biograph Company has a studio at Georgia and Girard Streets, beautiful grounds behind a high board fence, where, during the first season of the company, practically all of to-day's stars were assembled under one management, with Mr. Griffith directing. Down to date, the Biograph works in this studio during the winter months only. However, there is a possibility that they will maintain a company all the year round.

Recent incorporations include the Fred Mace Feature Film Company, occupying the old Majestic site in Boyle Heights, the Edwin August Feature Film Company, the Criterion Feature Film Company, the Kennedy organization, and more than a dozen other independent concerns, doing both dramatic and commercial work.

A summary of the facts and figures reveals surprising results in seven years. More than 3,000 people are employed as regulars and extras in and about Los Angeles. The combined salaries of the actors alone amounts to $1,420,000 per annum, and of extras almost one-half that sum. Rentals, overhead, and other ex-

"THE MEN AT THE WHEEL"—LUBIN PHOTOGRAPHERS

SIEGMUND LUBIN AND SOME OF HIS EMPLOYEES

penses bring the total cash outlay to about $4,000,000 yearly. Every old-established film company is represented by working forces in Southern California, with but two exceptions. There are now 73 companies at work and newcomers are arriving each month. Studios are at a premium, and new properties are being secured constantly for the construction of new plants.

From all indications Southern California, now known as the Mecca of the "Movies," still is in its infancy as a motion-picture field. It is freely predicted by manufacturers that the film colony will increase fully 500 per cent. during the next few years. As a result of the film business, Los Angeles, and in fact the entire State of California, with its wonderful landscaping, perpetual summer, alluring vistas, mountains and shores, has been advertised throughout the world in a manner which literature could never hope to attain.

CHAPTER XIV.

Few motion picture exhibitors have indicated by their mode of business procedure that they were prepared for the changed conditions that have prevailed in the field of the silent drama during the past year, but there are, perhaps, a half dozen gentlemen who practically from the outset of their film activities adopted high-grade methods, both in the exploitation of the productions on the screen and in the effort to present them in an artistic manner.

At least two of this class of exhibitors have operated on lines so different from the ordinary head of a photoplay house that one may often hear them referred to as "Impresarios of picturedom." S. L. Rothapfel, now in complete control of the productions at the new Strand Theatre, attracted nation wide notice through his conduct of photoplayhouses in the West, particularly in Chicago and Minneapolis. It is a fact that in every theatre directed by Mr. Rothapfel, except the Strand, the prices of admission have been the highest charged for pictures up to the time of his régime. He was the first, I believe, to adopt an insistent policy as to the musical accompaniment, and that splendid or-

B. P. SCHULBERG
Publicity Manager Famous Players Co.

S. L. ROTHAPFEL
Manager Strand Theatre, New York

JOSEPH W. FARNHAM
Advertising Manager All Star Feature Film Co.

HOBART BOSWORTH AS "WOLF LARSEN" IN JACK LONDON'S "SEA WOLF"

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chestra at the Strand Theatre over which the dean of musical critics, Mr. Meltzer, raved, in the columns of the New York "American," is the result of the Rothapfel experience in the West and more recently at the Regent Theatre in Harlem.

If any local management "rehearsed the films" with full orchestral and organ accompaniment before Rothapfel did, my attention was never directed toward the innovation. I recall in Minneapolis, the latter was uncompromising in demanding that the same rules that prevail for grand opera (in seating the audience and in forbidding an exodus while the curtain is up) must be observed.

It was the influence of Rothapfel that inaugurated the exclusively motion picture theatre movement, that is to say in theatres of large capacity erected expressly for the silent drama and adopting a scale of admission prices far higher than the usual photoplayhouse requires to this day.

Frank T. Montgomery, known to fame as "Montgomery, the moving picture man," is perhaps the most successful operator of high grade photoplay houses in the entire country, achieving national celebrity though his territory has been confined to the South, with Dayton, Ohio, as the extreme northern point of his activities. A Montgomery theatre is always devoted exclusively to moving pictures and, as he himself once expressed it, "The patron is always aware that he is in a Montgomery playhouse because it is just different."

Early in life Montgomery chose the amusement business as his road to fortune. For years he travelled with a circus in the summer and with theatrical companies in the winter, frequently conducting vaudeville

enterprises which in those days were called variety shows.

One day about fourteen years ago he chanced to see advertised on the front of a theatre "Black Diamond Express," and investigating he discovered that it was a moving picture exhibition. He convinced himself that it would be worth while to part with a half dollar to see the picture. Right there he saw the possibilities of the motion picture business, and it was not many weeks after that Montgomery was on the road with a picture outfit. He collected a great number of films during his years of travel, it being necessary to buy them outright from the manufacturers. With varying success, he traveled the Western section of the country, the passage of time bringing out many others who, like Montgomery, had seen a chance to make money with picture films. It is interesting to recall that in the early days of picture making, some of the reels were but 50 feet long, and at the utmost not over 400 feet. The subjects dealt with sensational things such as train wrecks, horse racing, train robberies, and other swift moving dramas which catered more to the lover of excitement than to the person of refined tastes.

It would be a long and unnecessary story to follow Montgomery from the beginning to the end of his travels with a traveling show of pictures. However, the end of his wanderings found him at Fort Worth, Tex., about nine years ago. There and then he decided to open a moving picture theatre.

Nine years ago?

Here's where the reader will almost declare that he has been seeing motion pictures in theatres for the past twenty years.

Time has been flying, and the motion picture business has kept pace.

Nevertheless it was nine years ago that Montgomery opened his first moving picture theatre, and a search for information fails to reveal a record of one opened earlier. Therefore Montgomery lays claim to being "first" in the United States to operate a theatre, such as it was, devoted to the exclusive exhibition of motion pictures. Archie L. Shepard claims to have given picture shows exclusively in 1900, but Montgomery's claim is that he was first to establish a theatre on a permanent basis with moving pictures solely as the attraction.

He had no fine theatre such as is seen nowadays. His was a crude affair in comparison with the modern photoplay theatres. The front was adorned with a spreading canvas sign on which appeared in foot-high letters "Edison's Family Theatre." The sign attracted the crowds and in they went to see the show. At the end of the performances it was not at all unusual for the patrons to come out and hunt up Montgomery to shake his hand and say, "Mr. Edison, you sure have a great show." They, or at least many of them, thought Montgomery was Thomas A. Edison.

The films shown in the Fort Worth house consisted of those Montgomery had collected from time to time for his road show, several hundred reels of varying length, but of a like quality of subject. An extra good film would be shown for a week, while others would be run for two or three days. But with such a limited amount of films, Montgomery soon saw the finish of his enterprise which while it lasted was a success. He tried to rent films from other traveling show-men, but this plan would not work. He tried to find some place

where films could be rented, but again was unsuccessful. At last he accepted the hopelessness of continuing with "repeaters," and moved to other parts.

Again he took to the road, and for several months followed the beaten paths of former years. Happening to be in Memphis, Tenn., he discovered a man who was preparing to open a picture theatre. Inquiry elicited the information that the films for the house were to be supplied by a house in San Francisco, probably one of the first film exchanges in the country. Montgomery lost no time in returning to Texas, but found that, during his short absence, picture theatres had sprung up in every town of importance. He secured a location in a small town, and there conducted a profitable business, until he felt the appeal for bigger things, when he sold out at a profit and went to Memphis.

There he bought out the man who had been preparing a theatre but a year before. The public had not learned to like pictures as yet, and many of the vaudeville houses used motion pictures to "drive" the people out after each performance. Montgomery announced that he would show nothing but pictures. The other amusement men laughed loudly, and then with pitying gestures gravely tapped their foreheads and rolled their eyes. They agreed between themselves that Montgomery "was crazy."

Here was the beginning of "class and quality" which made the name of Montgomery famous through the South. He reasoned that the people had never seen first class films—that they were accustomed to seeing old films which painfully blurred along with frequent breaks of the blood-curdling events considered so popular in those days. Montgomery began by ordering new films. He bought the best in machines. He dis-

SIDNEY OLCOTT
Author, producer and director of his own company

COL. JOSEPH SMILEY
Director Lubin Mfg. Co.

GILES R. WARREN
Author and director, one of the first to stage photoplays

MARK M. DINTENFASS
Pioneer independent film manufacturer

FRANK T. MONTGOMERY
Known to fame as "Montgomery the Moving Picture Man"

rupted the old idea of dark house necessity by lighting his newly acquired theatre so that one could read a newspaper in any part of it. With the increased light, he gave better ventilation. He decorated the exterior and interior of the house with plants. He demanded the best of service from his operators, doormen, cashiers, and all other employes. He put snap in his shows. He put music of distinct quality in his house by engaging an orchestra.

Such a reformation of the motion picture business had never before been thought of in Memphis. The people were interested. The competitors of Montgomery began to take notice, but still doubtfully scoffed. They clung to the belief that the public would not patronize pictures as an exclusive exhibition. They were fooled. Within a short time Montgomery was building or preparing to open three other houses. The enthusiasm he injected into his theatres and employes was having its effect. The quality he demanded and procured was drawing the crowds by day and by night.

Montgomery enjoyed a most successful business in Memphis, and his fine business attracted many flattering offers, one of which he eventually accepted, and amid the regrets of citizens, business men, the newspapers and the Chamber of Commerce, prepared to accept an invitation to open a grand theatre in New York. He was forced to spend a day in Jacksonville, Fla., and seeing the energy and progress of that city, decided to cancel the New York engagement. He took over an entire building and transformed it into one of the cosiest picture houses in the South, the former owner having lost money in trying to make it pay with vaudeville acts. Then Montgomery formed the Montgomery Amusement Company, and began a develop-

ment that placed theatres in Atlanta, Savannah, Columbia, S. C., Dayton, Ohio, Valdosta, Ga., Tampa, Fla., all of which cities gave him a hearty welcome.

In Atlanta, Montgomery built and opened what is considered one of the finest motion picture theatres in the country. Here he was given an opportunity to display his peculiar talents in reformation of old ideas which had settled down on Atlanta through years and years. He found other theatres showing slides which instructed ladies to report to the manager any masher who annoyed them. Montgomery made his house so bright that the mashers and their ilk avoided it. That pleased Montgomery. He had proven that people did not really want blood and thunder photoplays, and would enjoy the cleaner and more uplifting films. He also proved in Atlanta, that the main underlying objection to picture shows was the poor quality and management. He announced his determination to cater to the best people. They heard and answered him by crowding his house. Then the other picture men got busy. They did as Montgomery was doing. Such has been the history of the motion picture business in every city where Montgomery has operated. He has always been intent on making his shows better—his houses cleaner—his music more artistic and entertaining. His has been a policy of betterment, even when the public said he could do no better as he had reached the highest possible point in perfection.

This man Montgomery is unique.

He not only developed a new standard in motion picture houses, but he developed a new style in advertising, and with that as a basis developed a demand in the public mind for quality. I may go farther and say that he developed a class of plagiarists who copied

his style in every particular that connected with the exhibition of pictures.

To-day Montgomery has costly theatres of about equal capacity and all conducted under one policy in a dozen cities between Ohio and Texas. His establishments in Atlanta and Jacksonville are beyond question the finest in the country.

It was the manner in which this born showman exploited the Kalem masterpiece "From the Manger to the Cross," that convinced the writer that showmanship was entirely out of place in offering such an ennobling spectacle to the public. Therefore it is worthy of note that it required a showman to grasp a problem requiring the total elimination of theatrical methods. In another chapter the writer deals with the subject at length.

William Fox, though his career has gradually assumed an eclectic character in that he now conducts dramatic, vaudeville and moving picture theatres, the latter have predominated always. Moreover, William Fox is a product of the motion picture era, entering the field seven years ago in a modest way with a little auditorium in Brooklyn constructed from an empty store. Prospering, Fox expanded his operations with amazing rapidity. In 1909 he was already a magnate with a dozen first grade playhouses converted into gold laden temples of scientific entertainment. East 14th street was the principal scene of his extensive operations—the Dewey and City theatres and the Academy of Music were all under his control simultaneously, but William Fox began in 1911 to build theatres—million dollar palaces—and in these vaudeville and moving pictures have been the attraction. Mr. Fox has six theatres of modern construction now

in the Greater City and one of these at least, the Crotona, has been regarded as the wonder of theatredom.

Besides owning or controlling a score of dividend-paying theatres, Mr. Fox is the head of a big film renting concern, to perpetuate the influence of which he has been involved in endless litigation with the so-called "picture trust." In 1913, Mr. Fox entered the producing field of pictures by establishing "The Box Office Attractions" Company, one of the largest film organizations in the country, thus enabling the enterprising Fox to supply not only his own theatres with compelling film productions, but the company is impregnably intrenched with exchanges and affiliations of the kind the modern film magnate must needs possess.

Tom Moore, not the photoplayer of that name, is known in the show world as the man whose fortune was founded on a song, yet his career as far as I have been permitted to observe it, is but another illustration of the showmanship of a man who saw in the new science a great opportunity, embraced it with serious intent, and achieved in a few years a status for himself best indicated by his present holdings. Besides the Garden, Orpheum and Plaza theatres Mr. Moore owns ten photoplay houses in or near the City of Washington, D. C.

Mr. Moore will be recalled by many readers of this volume as a vaudeville performer who sang his own songs on the Proctor circuit. One of his compositions, "Love, I Dream of You," had a prolonged vogue and brought in royalties exceeding $5,000. This capital he invested in the motion picture field. The first film production to attract him was that remarkable release of a primitive period entitled "The Great Train Rob-

bery." From this he made enough money to enter the exhibition side of the industry with his own theatre at Chesapeake Beach. His wife sold the tickets and Moore himself "Bally hooed." He ran the machine. Between reels he sang while his wife played the piano, and later, having kept his eye on the audience while Mrs. Moore was absent from the door, he collected the nickels from those who had entered.

Later, having convinced himself he was "in right," and having in the meantime scored with "Love, I Dream of You," Moore retired from vaudeville and returned to Washington with $5,000 saved, bent upon conquest of the Capital City. To-day the one time vaudevillian is one of the big men operating on the exhibition side of the industry. One of his theatres cost $225,000. It is called "The Red Mill" and seats 2,200 persons.

Moore converted the old Academy of Music, which had known so many ups and downs, into a veritable gold mine. He did the same thing with the Imperial, built for vaudeville, but he lost $6,000 before he solved the problem. Now the place is called the Garden Theatre and is a big dividend payer. It is fair here to credit Mrs. Moore with no little share of the achievements to date. Madame has been his co-worker from the outset eight years ago, when as Irene Martin she cast her fate with the industrious showman and became his wife about the same time.

Felix Isman is a name one may seldom see in the public press and it is rare indeed that the man himself is a conspicuous figure in the localities where theatrical folk most congregate. To this day I have never met Mr. Isman. Moreover, I had considerable difficulty to secure his portrait. However, Mr. Isman has been one

of the heaviest investors in motion picture theatres and has usually allowed his representative to pose as the head of each enterprise. This is so true that it is doubtful if one in a hundred, even in the profession, know that Isman was the real power behind Archie L. Shepard when that pioneer started the first exclusively motion picture theatre in New York (Standard Theatre).

After Shepard retired William J. Gane became manager, but he was an employe of Isman's, and unless I am mistaken is still one, for Isman never was so actively interested in motion picture houses as now. The Broadway and Republic Theatres are operated under his direction—at least two new houses are about to be dedicated in New York, but it is not likely the name of Isman will be revealed to the public.

In Philadelphia Mr. Isman's interests are almost beyond calculation. This is the city of wondrous photoplay houses, and Isman owns or controls the lease of so many that I doubt if he could present an accurate list off-hand himself. Besides possessing a genius for real estate operations Isman has always shown a preference for "discounting futures," and his judgment as to the future of the motion picture was never so accurate as at that period when the theatrical producers forecasted its decline.

It was at this period that Isman affiliated himself right and left with film men and reduced his investments in theatrical enterprises. In this respect he stands as a unique figure in the amusement world, and that he has prospered amazingly is but a just return for what his influence has been when it was most needed. In June, 1914, Mr. Isman in association with Henry Russell, of Boston, and Henry Higgins, of Lon-

don, England, leased the Theatre des Champs Elysées, Paris, France, for a term of twenty years. This magnificent erstwhile home of grand opera will now be conducted as a high grade photoplay house, and it is expected that the enterprise is merely the inauguration of a well-conceived plan on Mr. Isman's part to finally enter the field openly and on a large scale.

Frederick F. Proctor comes in for mention here, for if there is one among the vaudeville managers who has persistently augmented the photoplay portion of his programs, Mr. Proctor is that one. As a matter of fact the Proctor enterprises, as they are to-day, indicate that the "Grand old man of vaudeville" believes he may best hold his public by presenting more photoplays and less vaudeville.

Whether Mr. Proctor has found that a photoplay policy exclusively will solve the problem of the Fifth Avenue Theatre in New York it is perhaps too soon to determine, but it is certain the change of policy in that playhouse has already justified its permanent continuance. In all of the three other Proctor houses in Manhattan photoplays are now the main feature.

The writer has recited so often the story of Proctor's achievements in Mount Vernon, N. Y., that there remains now only to state that since the last volume was issued, there has risen in that city a palatial million dollar playhouse occupying four city blocks, erected, so it is stated, from the profits of four years from the "Bijou Dream" in the same city which Proctor launched with moving pictures at a time when ninety per cent. of the inhabitants refused to enter a local play house. Before the "Bijou Dream" was in its third month the average attendance was 18,000 persons a week, about 65 per cent. of the total population.

One of the most interesting developments of the moving picture craze in this year of 1914, was the return to first principles of that veteran showman and pioneer, Michael B. Leavitt, who after a prolonged retirement from the amusement field, and despite that he is approaching three score and ten years of man's life allotment, has entered the film game, as he expressed it, having secured the sole right to present the moving pictures of "Sixty Years a Queen" in the maritime provinces.

To have seen Leavitt, who is yet as spry and apparently as youthful as he was in his palmy days planning the campaign for the Canadian entourage in the offices of the Anglo-American Film Company, was about as inspiring a sight as one could behold. I can only conjecture as to what will happen if Leavitt should really undertake to become active as a film entrepreneur.

The first photoplayhouse, built for the purpose in New York's Theatre zone, was dedicated on Saturday evening, April 11, 1914, when the Strand Theatre occupying the entire Broadway block from 47th to 48th streets inaugurated its policy of presenting feature films with appropriate musical accompaniment.

The projectors of this, the largest theatre in New York, seating 3,500 persons comfortably, are the Mark Brothers, of Buffalo, N. Y., and Max Spiegel, prominent factors all of them in the motion picture field. The Messrs. Mark were among the first exhibitors in Western New York, and their operations have extended throughout Canada where they still have extensive interests. Mr. Spiegel has had a prosperous career as a burlesque magnate, but has erected not a few luxurious photoplay houses; the last to be dedicated was

"SIXTY YEARS A QUEEN"—VICTORIA BECOMES A QUEEN

"SIXTY YEARS A QUEEN"—VICTORIA HONORING CHARLES DICKENS
(Anglo-American Film Co.)

also called the Strand Theatre and is located at Mount Vernon, N. Y. This bijou theatre, in the city where the writer resides, has adopted various policies in an effort to finally find a permanent appeal. It was in this commodious and perfectly constructed theatre that I was privileged to witness, during a period of about six months, many film productions, among the number at least a score of important releases that were never announced in any of the so-called "first run" houses in Greater New York.

This and other photoplay houses in my home town, of which there are seven in all, have been operated so as to embrace all of the various brands of film, each confining its releases to a particular service. As a result, on inclement days the writer has been enabled to view as many as twenty reels, many of which were "missed" in the metropolis.

If the average photoplay house is conducted with the same intelligence that has characterized the management of these local theatres, one may understand how Messrs. Mark and Spiegel, after years of provincial experience, have come to the Great White Way for conquest, and I was not surprised at the inaugural night at the New York Strand Theatre to observe the amazement of old time showmen, some of whom shook their heads as if to indicate that the prodigious undertaking would "come a-cropper."

But there is no record of failure for any similar enterprise seeking to sustain itself through an appeal to the masses with an abundance of entertainment at amazingly low prices of admission, and the "old showmen" may as well become reconciled to the spectacle of 40,000 persons passing through the Strand's portals

each seven days as long as its régime continues as it started.

One of the Mount Vernon, N. Y., theatres—The Crescent—is under the management of S. Lee Kohn. This house has had about as checkered a career as any within one's recollection. Forty years ago it was "the twon hall." Well do I recall the village constable who was wont to collect the nightly rental and various other sums due local people with warrants—to gain time. So accustomed was the officer to jailing the showmen that he always prepared the warrants ahead in any event.

This old hall has been used for every type of show imaginable. If any one prospered there up to 1911, there is no record of it, until that year, when a stock company attracted crowds for several months. It was a public created by moving picture shows that finally solved the problem. Out of 25,000 persistent photoplaygoers one-fifth were enticed into a "regular" theatre to see plays acted by players in the flesh. Surely this is an interesting revelation, for what can be done in a suburb of New York long known as a theatrical graveyard should not be impossible anywhere else.

Now the Crescent Theatre is quite an institution. It is rare indeed that its capacity is not tested at last twice daily, a condition due solely to Mr. Kohn's policy—a two-hour show of association films with no seat costing more than ten cents.

The career of many leaders in the amusement world furnishes very interesting reading, and also very instructive. In but very few cases do we find the men at the head of our various amusement enterprises other than self-made men. Invariably the man who had

been candy-butcher, newsboy or program seller, rises to the top and leads to-day.

The career of Benjamin S. Moss, of Moss and Brill, furnishes an example of where energy, honesty, and a "punch" can land the American boy.

Born in the old Yorkville section some thirty-eight years ago, he knew early the wants, ambitions and struggles of the boy who is destined to attend college in the University of Hardknocks.

It is now five years since Moss entered the amusement business in New York City, commencing his operation with the 86th Street Theatre, and in that time he has added to it the magnificent million-dollar Jefferson situated in the heart of the great teeming East Side of New York, and the beautiful refined Hamilton perched on the Heights overlooking the Hudson. Afterwards the Plaza in New York City, the Colonial in Albany, and other out-of-town theatres came under his control.

There is no more optimistic theatre man regarding the motion picture industry than Mr. Moss. His faith has been shown in the photoplay in the past, and no one dreams of greater things for the future than he.

When you are looking over the ground for prospective leaders for the future, don't make the mistake of overlooking this live wire.

CHAPTER XV.

Considerable literature in the shape of volumes, the number of which is increasing, particularly this year, has been issued on the technic of the photoplay. But few of these have been helpful to the scenario writer, and the tendency for unknown writers who embrace this difficult endeavor without the least practical experience to pose as authorities, has brought about a condition wherein the writer has thought it incumbent upon him to endeavor to separate the wheat from the chaff, in that not over six of more than a hundred such volumes have been prepared by authors whose expression is due to actual achievement as photoplaywrights or from an association with the film studio's scenario departments.

Perhaps the most able of all of the gentlemen in this field is Epes Winthrop Sargent, a forceful writer of vast experience in the field of the theatre. Sargent hails from the West Indies, and he first attracted attention when he came to New York to become the vaudeville critic of the "Morning Telegraph" about twenty years ago. Under the nom de plume of "Chicot" his writings aroused widespread interest and no little protest from the vaudeville performer; in fact,

it may be stated that while "Chicot" was represented in the columns of New York's only five-cent daily, the criticisms were of that character which carries weight and not the least influence was exerted in the counting room. "Chicot's" years of service on the "Telegraph" antedated the advent of the horde of advertising solicitors that are now so conspicuous about theatrical, particularly vaudeville, booking offices. In all the years that I knew him (and I was in the vaudeville field throughout his "Telegraph" incumbency) Sargent never once approached me for an advertisement, and I never heard of any one else approached—artist, manager or agent.

I can testify to the influence of this virile penman in the primitive period of continuous vaudeville when the performer was prodded persistently to augment and change his productivity and to eliminate vulgarity. There is no survival to-day of the "Chicot" style of criticism, which, though apparently severe and frank, was nevertheless of greater aid to the aspirant and the accepted artist alike than that of any reviewer of vaudeville performances in the history of the stage.

It was this same "Chicot" who started the green-covered weekly, then, as now, called "Variety," but because of an uncompromising attitude toward the vaudeville artist and an insistent method of separating the counting-room from the editorial influence, "Chicot" and Sime J. Silverman disagreed, but not before "Variety" had become representative and all-powerful as a distinctively vaudeville newspaper.

Such was the earlier career of the man who already in the 90's was an acknowledged motion-picture authority. If my memory serves me correctly, Sargent predicted as early as 1898 that photoplays or plays in

pictures would solve the camera man's greatest problem of the near future, and when after some years of mixed activities in the publicity field Sargent joined the Lubin Company as Scenario Editor, he began to do things in filmdom on a big scale.

As scenario editor and as photoplaywright, Sargent's experience has been of that character to wholly justify his being accepted as an authority on photoplay construction from almost any angle; hence, his first volume on "The Technique" was widely distributed and favorably reviewed all over the world. Toward the end of 1913, a second volume on the same theme, though practically an entirely new work, was published by the "Moving Picture World," after an overwhelming receipt of advance orders.

At this time Mr. Sargent's activities are truly prodigious. Besides contributing exclusively to two regular departments—both of which he has made vital features of the publication—he writes many of the best essays that now appear in the "Moving Picture World;" in fact, it is not too much to state that the amazing success of this the accepted weekly organ of the film industry is at least as much due to Sargent as to any other factor that can be pointed to. Scarcely a week ever passes that one of Sargent's photoplays is not released. The Lubin Company has released the greater number, but at the time of this writing the Edison Company is producing some of the best work this author has ever done. In addition, Sargent contributes fiction stories galore to the magazines and special articles to magazines and newspapers alike. One day this facile writer may come forth as a playwright, though undoubtedly, like a few others, he is held fast by the lure of the camera man.

Herbert Hoagland, long identified with the Pathé Frères American Company, was one of the first to issue a volume on photoplay construction. The work has been distributed by the Hannis-Jordan Publishing Company, and has had a considerable sale. Mr. Hoagland also has endeavored throughout his prolonged incumbency in the Pathé institution, to render helpful service to the photoplaywright, never hesitating to warn the aspirant as to the pitfalls which abound in an industry overwhelmed with schools, the majority of which are absolutely useless. An exception, however, must be noted in that the Home Correspondence School of Springfield, Mass., an institution of vast influence for the entire writer family, its photoplay department being conducted by experienced authors, all of whom have achieved renown through their individual work.

From the Springfield institution there is issued monthly "The Photoplay Author," a magazine dealing exclusively with the scenario question. Its contributors are usually the officers of the institution. The articles written by E. J. Esenwein, long editor of "Lippincott's Magazine," have been widely quoted in the public and trade press. Mr. Esenwein has also issued a volume, entitled "The Art of the Photoplay," which is one of the five or six publications of this nature to serve a useful purpose.

Catherine Carr, the scenario Editor of the North American Film Company, is the latest of the recognized authorities on photoplay writing to prepare a concrete work on the subject. Miss Carr's volume is entitled "The Art of Photoplay Writing," and is being prepared for press at this time. The work will be published by the Hannis-Jordan Company, also publishers

of "The Writer's Bulletin," a useful booklet issued monthly for the benefit of the writer family. The photoplay department in "The Writer's Bulletin," conducted by E. M. Wickes, is one of the best the scenario writer can look to for information and instruction. Besides the staff of the "Bulletin," the editress seems to have at her command a number of noted authorities in the film world whose contributions are invariably offered in public spirit. Among these latter contributions may be named the writings of C. B. Hoadley, of the Biograph Company. In view of the known aversion of the Biograph Company to publicity of any kind, Mr. Hoadley's interesting essays are eagerly read and widely discussed.

Eustace Hale Ball, like Mr. Sargent, has had a long career as writer and photoplaywright to justify the publication of his new volume, "The Art of the Photoplay" (at least three other books have the same title). Mr. Ball is a university graduate who began newspaper work on the "Cincinnati Enquirer." For six years he wrote syndicated stories and feature articles for a group of large city dailies, also turning out one novel a week for Frank Tousey and a large number of thrillers for Street & Smith.

Mr. Ball's "The Art of the Photoplay" is ready, and will be published by the Veritas Company, also publishers of a half dozen novels from his pen. In 1912 Eustace Hale Ball started his film career as advertising agent of the Eclair Company, later becoming that company's scenario editor, following this with a term as drector of the Solax Co. He claims that in 1912, in association with Harry Raver, he organized the "All-Star Film Corporation." Ball claims he was a year ahead of the times, and that the "All-Star" was

"PICKWICK PAPERS"
(Vitagraph)

"PICKWICK PAPERS"
(Vitagraph)

John Bunny at His Best

Not for
distribution

the foundation of the so-called "theatrical movement" in filmdom.

In March, 1913, Mr. Ball founded the Historical Film Company, and during the past year has prepared the scenarios for a dozen big features. In all, he has had produced about 250 comedies, dramas, and is now busier than ever.

William Lord Wright has issued a volume on the photoplay; I have not read it; yet there is no better qualified writer on the subject in this country to-day. During the régime of Alfred H. Saunders as editor of the "Moving Picture News," Mr. Wright conducted two distinct departments which represented the best subject matter contained in that publication, while his contributions to the "Motion Picture Story Magazine" have been, and still are, a feature of that amazingly successful publication.

In April, 1914, owing to the growth of the film industry and the increased interest in the "Dramatic Mirror's" moving-picture department, Editor Shrader wisely induced Mr. Wright to resume his readable articles under the caption, "For Photoplaywrights, Real and Near," and the move was appreciated by the clever writer's large following to such an extent that Mr. Shrader has found the "Mirror's" already large circulation immeasurably increased. About the same time that Mr. Wright joined the "Mirror" staff, he became active in a movement to put through Congress a bill that will provide for copyright protection for the photoplaywright. Though there exists a wide difference of opinion as to the wisdom of this move, the writer believes that a remedy for existing evils must soon be evolved.

In the city of Newark, N. J., there is issued a week-

ly publication called "Town Talk," of which Herman E. L. Beyer is the editor. Mr. Beyer being a prolific photoplaywright has naturally devoted the greater portion of this weekly to the motion picture, and in this policy he has steadily wielded increased influence—in fact, one may really read more interesting first-hand news of film doings in "Town Talk" than in some of the trade issues. Surely no newspaper, daily or weekly, not entirely given over to studio activities can claim to compare with the little Newark weekly, which is to be found on the desks of producers, editors and directors in all the studios.

In March, 1914, the publishers of the "Photoplay Magazine" launched as an annex to that publication a most inviting little monthly, entitled "The Photoplay Scenario."

In appearance and in its make-up generally, the little magazine resembles "The Photoplay Author"—the oldest of periodicals of this nature existent. Interest in the newer arrival, however, has been sufficient to indicate how large is the public which such publications can appeal to. Even now the number of distinctly scenario magazines is as large as that of the musical or dramatic fields, nor is there any evidence at hand to indicate that interest in such publications will decline in the near future. Some persons believe that the plethora of stage plays makes for a retrograde movement for the scenario writer, whereas just the contrary is the case. Stage plays require the aid of the scenario expert quite as much as the original photoplay, and while this feature is looked after by staff writers in the studios, the attention necessary creates a larger market for real film plots.

Besides, the present vogue of stage plays is likely to

be only a temporary source of supply; should the craze exhaust itself within a year or two—as many experienced men believe—the demand for big features originally conceived for the screen will be far greater than before. Moreover, the higher prices of admission and the inspiring spectacle of a dozen playhouses in New York's theatre zone presenting photoplays to much the same public as the spoken play, must bring about an insistent demand for the highest grade authors to enter the field. This does not mean that the latter will be represented by celebrities. On the contrary, much is expected from authors who have never achieved fame as playwrights or as novelists, but who have revealed through their scenarios a complete grasp of the technique of the new art.

Such photoplaywrights as Bannister Merwin, Mark Swan, Monte Kattejohn, William Tremayne, Captain Peacocke, Ashley Miller, Richard Washburn Child, and many others, are just commencing to embrace the multiple-reel proposition, and in every studio aside from the staff writers the producer has at his call a wealth of photoplay timber among the players themselves. In the Edison and Vitagraph organizations alone there are a score of such actor-authors, from whom the great photoplays of to-morrow are as likely to come as from any source one may point to.

And with productions like "Neptune's Daughter," "The Sea Wolf," "Antony and Cleopatra," "Les Misérables," and the productions of the Famous Players, Lasky, and "The-All-Star" companies, attracting at the box office gross receipts on a par with those of the spoken drama, the day cannot be far off when the present custom of according to the author merely a stipulated compensation will be replaced by a system

of royalties which in due course must result in a healthy competition for the services of authors who up to now have been reluctant to give their best efforts to the work.

The enormous receipts recorded by Rex Beach's "The Spoilers," in various parts of the country, has opened the eyes of the established producers, who are now enabled to negotiate with the theatrical syndicates on practically the same lines as the spoken play producer; hence such productions can be booked in theatres of the first grade, where the local management, with reduced expenses and at least two performances daily, can make a larger profit—even on the same percentage basis—than with the average stage production.

We are right now in the thick of development of what is often referred to as "the author problem." Everything points to a division of film activities into two classes: The feature productions in first-class playhouses, and the always compelling program that is meted out to the exhibitor in the nickel and dime houses, though it is likely also that a third policy will find favor at admission prices between those charged in the two classes named. The policy of the Strand Theatre in New York is unique in itself, because of the vast seating capacity; but the theatres of Marcus Loew, William Fox, F. F. Proctor, and others operating along similar lines will undoubtedly specialize with feature films at a scale of prices between five and fifty cents.

Through the three grades the one great figure to loom up largely on the horizon is the author. The present year of 1914 should witness the spectacle of royalties on every foot of film manufactured for a no-

table film production, and with this welcome movement will also come an end to the mutilation of the scenario in the studios by editors and directors alike, for the producer will not grant royalties to an author whose work requires revision.

The advent of the feature film and the coming into filmdom of the majority of the best-known players of the speaking stage has induced the producers to establish publicity departments, with a result that is best described by the statement of a well-known theatrical manager, who, in the effort to secure a competent advance agent capable of preparing acceptable "copy," remarked that he would pay $10,000 a year for any one of a half-dozen gentlemen whom he named. "But they are all holding long-time contracts with the big film concerns," he insisted.

The vogue of moving pictures has been a blessing, indeed, for the men, and not a few women, who have been identified with the business department of the theatre and where a year ago this class of workers was in lttle demand, to-day the "Rialto" has been emptied of clever advance and press agents. I can hardly name a recognized publicity man who is not now firmly entrenched in commodious and elaborately appointed offices attached to the studios. The publicity offices of the Vitagraph Company, presided over by the veteran, Sam Spedon, are a sight to behold. One would imagine that these offices were nothing less than a clearing-house for the entire film industry. When I think of the "hole in the wall" that is granted to the press departments even in the largest of our theatrical institutions, the environment of Spedon's activities is all the more impressive.

In the Mecca Building, Willard Holcomb has offices

in the Kinemacolor suite. Mr. Holcomb was one of the first of the high-grade writers to find a comfortable berth in the gold-laden film field. Erstwhile critic, author of a half-dozen successful plays and operas, and formerly one of the highest-salaried advance men in the country, Holcomb has never been so active a factor in the amusement field as at this time, and the officers of the Kinemacolor Company quickly discovered his value.

In the same building where the Universal Film Company has its business address, the publicity department is in charge of Joe Brandt, and this is a name to conjure with in the film world, for Brandt is essentially a product of the industry and is one of the few men to hold his position when the day came for big things in a publicity way in the larger producing companies. The Universal has an advertising equipment to-day that would cause the Barnums and Haverlys of other days to look on in amazement. Its annual expenditure for publicity is now half a million dollars. The Universal has a house organ called "The Universal Weekly," edited by George Urie Stevenson.

At 29 Union Square, in the only Broadway film studio existant, Philip Mindil has charge of the Mutual Film Company's advertising plant. About the time Mindil became identified with this company the latter inaugurated a campaign of unusual publicity, paying as high as $4,500 for single announcements in magazines, with no other purpose in view than to benefit the exhibitors exploiting its product; in fact, the announcements were of that character such as the telephone or the phonograph companies are wont to issue broadcast. National in their scope and directed to the attention of the general public, I believe that this was

the first advertising campaign of the kind ever undertaken to exploit an amusement enterprise, and its effect is seen to-day in the tremendous increase in publicity appropriations of all the larger producing concerns. The Mutual Film Company issues a weekly house organ called "Reel Life," of which Mr. Mindil is the editor and William H. Peckham the business manager. "Reel Life" has found its way on the news-stands and in appearance is much like the magazines. One may not be far amiss in assuming that the house organ is due to extend its usefulness, and with the increase in public interest the number of such publications competing with the trade weeklies will be limited only to the capacity of the industry itself, for even the smaller manufacturers of film issue a pamphlet. The tendency to enlarge and elaborate is in evidence with all.

L. C. McChesney, advertising manager of the Edison Company, presides over what is one of the largest amusement outputs in the amusement field, for after all the phonograph talking pictures and other devices emanating from the Edison studios, like the motion picture, come under the head of public entertainment; hence Mr. McChesney's activities are manifold, yet no man whom I can recall was ever so reluctant to appear in the limelight personally. The portrait of Mr. McChesney reproduced here was secured only after persistent persuasion. He never tires of exploiting "the wizard" and his inventions, but though his own career is replete with interesting experiences, his name appears less frequently in print than those of the "near-press agents" with which the film industry abounds. The Edison Company issues now a monthly bijou magazine called "The Kinetogram," strictly confined to the releases of the company itself.

In Lubinville, Harry A. D'Arcy is the head of one of the best-equipped publicity plants in the country. Mr. D'Arcy is an old-time showman who has occupied every position in the business as well as artistic side of the theatre almost from childhood. In the days when I was an *avant courier,* D'Arcy was one of the few men traveling "ahead" of stars and combinations, who made me take cognizance of his presence in the same town. Instead of standing on street corners, proclaiming the "scoops" he had achieved, he was invariably to be found at the billposter's, and he was not averse to donning a suit of overalls when occasion called for it.

D'Arcy's "copy," too, was of the kind welcomed in editorial sanctums, and he established himself all over the country as a writer who could evolve a real story that had news value apart from the natural exploitation of his attraction. I can say of him that he is one of the few survivors of a theatrical era when the business department was in the hands of one man, who had to do the routing, the advertising and everything else except "count up," yet who to-day has nothing to fear from the younger generation in his line of endeavor, who has kept apace with modernism and who has adapted himself to his present important position so well that his name is conspicuous in almost every progressive movement for uplift in matters of material moment in the industry.

The writer recalls vividly the day when D'Arcy's poem, "The Face Upon the Floor," first attracted attention. If he ever made a dollar from this remarkable effort I never heard of it, unless it be true that the Poem-o-Graph Company, of Cleveland, Ohio, is recognizing the author's rights in the theme it has so in-

PHILIP MINDIL
(Late of Mutual Film Corp.)

ELMER J. McGOVERN
(New York Motion Picture Co.)

L. C. McCHESNEY
(Edison)

S. M. SPEDON
(Vitagraph Co.)

BERT ADLER
(Thanhouser Co.)

BERT ENNIS
(Eclair Film Co.)

GEORGE URIE STEVENSON
Editor "Universal Weekly"

CHESTER BEECROFT
(David Horsley Co.)

Heads of Publicity Departments

geniously visualized, also synchronizing the pictures with the phonograph records.

Aside from this evidently authorized production of an all-compelling masterpiece, I never heard of any one of the many performers utilizing the poem on the stage sending D'Arcy a check. Sam Bernard is what he is to-day greatly through the "hit" he scored with "The Face Upon the Floor." For several years he featured it in his monologue in vaudeville and with burlesque companies. Moreover, it was this same poem that first established the dialect comedian on the Broadway he is now such a part of.

William Wright is the publicity head of the Kalem Company. The Kalems, while advertising in the trade issues extensively, have been ultra-conservative as far as exploiting its stars, or even its truly notable productions. While the Kalem's production of "From the Manger to the Cross" was the first to be accorded from one to four pages in the big city Sunday newspapers, there is nothing at hand to indicate that this tribute was not genuine, and it is doubtful if the publicity department of the company took the initiative in this.

Many there are who cannot conceive what the motive has been for the failure to present this Biblical masterpiece for prolonged runs in the larger cities. Certain it is that in New York City not the least effort was made to give the public the benefit of an undertaking in which public spirit, combined with ceaseless toil and incalculable expenditure, brought about an achievement over which the majority of mankind would rave far more than it did over "Parsifal" or "Quo Vadis?"

But if you would stand on any prominent corner in the metropolis and question the first one hundred men

and women who pass by, you will be told by at least ninety per cent. of all that they had never had an opportunity to see the production. Elsewhere in this volume Sid Olcott, who produced the epochal work for the Kalem's, contributes an article in which he, too, expresses amazement over the extraordinary condition to which I have referred.

I do not believe that such productions should be revealed in a playhouse. The vogue of such spectacles as "The Life of Our Saviour" would be far greater if an effort was made to present them in an environment wholly untheatrical. I have been informed that William Faversham has been impressed with the value of one production of this character, which was wholly sacrificed by an astute showman who failed to recognize that "The Miracle" required different exploitation from that which Mr. Woods is wont to invest his attractions with, and it is to be hoped that Mr. Faversham's presentation of "The Miracle," with appropriate environment and adequate musical setting, will so impress the Kalem Company that the ninety per cent. of our people who have not had an invitation to witness their own Biblical spectacle, may yet convince that enterprising producing house that such efforts are truly worth while.

The publicity end of the vast Selig institution always was in competent hands, the long-time incumbent being Stanley Twist, a man of letters, who was, indeed, prolific in suggesting innovations long before the days when magazine and newspaper editors were in a receptive state for propositions they now accept with alacrity. The present publicity chief is Charles E. Nixon, whom I have known for more than thirty-

five years, and who has, during all of that time, been identified with the press.

Mr. Nixon was on the staff of the Chicago "Inter-Ocean" practically throughout his editorial career as dramatic and musical critic, and his acquaintance with the stage and its people is so intimate and prolonged that I am venturing the belief that his activities in the Selig house have not been confined to publicity. The influence of Nixon undoubtedly has contributed no little part in the many Selig scoops and innovations. On the other hand, Mr. Selig's general manager, John F. Pribyl, has been an active factor in the Selig development. The American Biograph Company was practically the last of the big film producers to capitulate to the publicity call. Even now its policy is distinctively conservative, and the names of its directors and players are withheld from the general public, save as they are revealed by the trade issues, yet one may observe a tendency to bow to the conditions created by an overwhelming public interest in the photoplayers. More of the latter have graduated from the Biograph studios to become celebrated in other companies than from all of its competitors combined.

The Biograph Company was, indeed, a school for the photoplayer. Particularly is this true of its comedy exponents. Whether the secrecy it established so insistently was due to its leading director, D. W. Griffith, or not, it is known that this wizard of picturedom has always held that the glamor of the theatre should not surround the photoplayer, and undoubtedly the many stars of the screen of to-day who began under Griffith as "extras," owe their present vogue to his teachings—a statement born out by the fact that simultaneously with Mr. Griffith's departure from the

Biograph studio a group of that company's long-time favorites went along with him and are now in Los Angeles, as heavily featured stars of the Mutual productions.

But the Biograph Company, while still reluctant to take the public into its confidence, is operating otherwise in progressive fashion. The last of Mr. Griffith's productions, "Judith of Bethulia," was unquestionably his best. How true the reports of this director's annual honorarium are, may only be conjectured, but if any director of photoplays is worth the almost unbelievable total of $100,000 a year, it is surely the one who produced "Judith," and if it is also true that Griffith's power and ammunition has been greatly augmented through the change of environment, the forthcoming Mutual releases should be eagerly awaited.

When the Famous Players' Film Company was organized by Adolph Zukor, this gentleman was insistent that each department should be presided over by the most adept exponent in each line, hence, as B. P. Schulberg had attracted much attention through his methods while publicity head for the Universal film company, Mr. Zukor engaged the young man who has since become quite famous himself as "the man who delivered Adolph Zukor's message to the world."

H. C. Hoagland has been, up to very recently, the medium of expression for the publicity end of the great house of Pathé Frères. Being a man of literary attainments and author of at least one volume on photoplay construction, the "copy" emanating from Hoagland's desk has always been welcomed by editors; in fact, some of the first full-page articles published in the big dailies were evolved by Hoagland, who is now assistant to the general manager; for, be it known, the

MAX SPIEGEL
One of the owners of the Strand Theatre, New York City

A. H. SAWYER
A powerful factor in the film industry

S. LEE KOHN
Successful Film Exhibitor

N. T. GRANLUND
Publicity Manager for Marcus Loew's Enterprises

FELIX FEIST
Manager Celebrated Players Film Co.

JOSEPH BRANDT
Advertising Manager Universal Film Co.

American branch of Pathé Frères has grown into an institution as vast as any of its American competitors. "The Pathé Weekly," the first of the now-common pictorial news issues, was first released in 1908 in Paris. The American "Weekly" was first revealed on the screen in 1910, and quickly became an institution in itself. In 1913 Mr. Hoagland was succeeded by P. Allen Parsons, and simultaneously with his advent a campaign of publicity, national in its scope, was inaugurated for the company's American releases. The Melies Film Company, up to very recently, confined its releases to productions quite different in character from those of its colleagues of the Motion Picture Patents Company, its stock companies being transported to far-off countries in an effort to reveal on the screen the customs of strange peoples, as well as the scenery of unfamiliar locales; hence, the publicity which has been looked after by Paul Melies has invariably typified this distinctive character of its product, but lately the Melies Company has found it advisable to present photoplays of about the same style as have found favor generally in the industry.

The Essanay Company, controlled by Messrs. Geo. K. Spoor and Gilbert M. Anderson, began to advertise on a big scale when its Western features, produced and usually written and acted in by the last-named gentleman, created quite a sensation. Don C. Meaney is the Essanay mouthpiece, and a vigorous toiler is he. Inasmuch as the productions of the "Broncho Billy" class find favor throughout the world, one may comprehend why more lithographs of these releases go to foreign countries than are used here "The Essanay News" (house organ) is equal in size to the average big-city daily and it is rare, indeed,

that its weekly issue does not include at least one informing story of film history worthy of preservation.

Of all the larger film companies which banded together on one side or the other, none have attained greater heights from a modest start than the American Film Company, a Chicago institution, which has steadily improved the artistic grade of its productions until to-day its productivity is attracting the attention of the foremost literary and historical authorities. The advances made by the American Company reflect the persistent uplifting efforts of S. S. Hutchison and R. R. Nehls. The last named in his capacity of publicity promoter, has originated not a few standard phrases which have been effective in typifying the company's output on the screen, such as "The Flying A," and "See Americans First." The last, while not new, represents originality in its present application.

The influence of Lorimer Johnston, the American's chief director, is indicated not only in the high character of recent releases, but in the "team work" of the stock companies, and the tendency of late to delve deep into the classics of ancient literature has caused more than one writer to point to this company as the one most worthy of emulation.

As stated elsewhere in the volume, Mr. Johnston has retired from the American Film Company to become the head of the Santa Barbara Film Company. Mr. Johnston is succeeded by Sydney Ayres, a sterling photoplayer, who, like so many others in the moving picture field, has developed ability as a director. Mr. Ayres, however, will not retire altogether as an actor, though he is succeeded as the American's leading player by William Garwood, long with the

Thanhouser and Majestic Companies, a man of prepossessing personality and much dramatic force.

The Eclair-American Company has forged ahead in recent years to an extent hardly expected when the big foreign institution established an American branch. The policy of this company is decidedly conservative, particularly so far as any publicity being encouraged for any of its officers. Bert Ennis, however, as the publicity chief, has managed to find ways and means to keep the name of his company on the moving picture map. The Eclair Company issues a house organ or bulletin twice a month.

With Harry R. Raver and Joseph Farnham in charge of the business and publicity departments, the All-Star Feature Film Company, of which Augustus Thomas is the artistic head, has not lacked conspicuous representation in the general scheme of things. As a fact, Mr. Farnham has succeeded in placing any number of feature stories for the New York newspapers. These stories were not film stories, however, but were invariably confined to very readable subject matter anent the star players. In no instance can I recall where such stories were not replete with news value, aside from the effort to advertise the company's productions. To evolve a story calculated to advertise one's product and yet conceal this aim, is an art in itself, and the average editor is wont to appreciate such a gift from whence it comes.

Harry Reichenbach has assumed the sole direction of the extensive publicity campaign inaugurated with the advent of the Lasky Film Company, and there has been no better work of the kind in the entire industry. In another chapter Charles M. Seay is aptly quoted as stating that the "theatrical movement" in the new

field may contribute one or two permanent acquisitions to the established producers. Perhaps he had in mind the Lasky firm, for one. Mr. Lasky surely did a lot of uplifting for the vaudeville stage, and he has gone about his film productions with the same vigor and determination, surrounding himself with a capable staff, and it may be that he will undertake to produce original photoplays.

Elmer McGovern, in charge of the publicity department of the New York Motion Picture Company and its affiliated concerns, is a quiet, serious-minded man, with a capacity for prodigious work. He reaches his offices long before the theatrical district's daily activities begin, and he is always to be located, possessing none of the objectionable traits so common among men in similar positions of far less importance.

P. Allen Parsons has succeeded H. C. Hoagland in the direction of the tremendous publicity emanating from the house of Pathé Frères, and the year 1914, with its maze of productions in conjunction with newspapers and magazines has required no little ability to handle the advertising end of these, but Mr. Parsons no longer has to contend with the reluctancy of the editorial faction to accept "copy"; on the contrary, the news gatherer of the big dailies now presents himself in the film producer's offices daily in the effort to obtain the latest film news.

Bert Adler has been the mouthpiece to express the tidings of the Thanhouser productions since the inception of the New Rochelle institution, and he has been truly no small factor in the growth of an enterprise launched six years ago amidst the protests of more than one of its rivals, not one of whom has kept greater pace with the uplift of a great industry. To-

day Mr. Adler is about as active a figure as one may find in the field of scientific public entertaining.

Besides the Thanhouser brand of film, Adler looks after the publicity of the Majestic and Princess productions, and it is said he has never been away from his New Rochelle office for more than twenty-four hours. Though Mr. Hite has just appointed Adler as traveling representative of the various interests he controls, there will be no change as far as the publicity end of the same is concerned. The six years of service Adler has given to his employer have made his reputation nation wide, and his travels about the country should provide no end of interesting subject matter for the "copy" he so delights in issuing.

Chester Beecroft is often referred to as "the man with the lofty ideals," because he has been a prime factor in establishing many reforms, some of which were accomplished without the least benefit to himself. A former newspaper man and a born advertiser, Beecroft probably obtained the better part of his experience while identified with "Billboard's" editorial staff. As a writer on that widely circulated trade issue he was ever endeavoring to influence the producer and exhibitor to eliminate some of the now-forgotten catch-penny devices that gave to the primitive period of the picture theatres a ballyhoo flavor.

While with the General Film Company Beecroft attracted no little attention throughout the industry by the sincerity with which he undertook to convince the hostile editors that the leaders of the film industry were not lacking in public spirit, that they were trying to raise the level of their productions and to eliminate primitive methods born in a less enlightened era. Beecroft also was persistent in his effort to induce

the exhibitors of film to keep the lights on during the entertainments in their theatres, thus safeguarding women and children.

Where Beecroft* is now, I am not able to state, but as I believe he was the first to convince an important newspaper editor of the demand for special film departments, it is not likely that he is idle in these days of affiliation between the studios and the press.

Writing of the General Film Company calls to mind that not even the prolonged supremacy of the so-called theatrical syndicate revealed any such control of its clientage as that which characterizes the business procedure of the largest film distributing concern in the world. This company stands to-day practically the same as it was at organization—without a single break in its ranks and no permanent additions, save that it has included, at rare intervals, in its service the productions of one or two newcomers in the producing field, such as the Famous Players' output.

That the General Film Company has provided ample protection to the allied producers which banded together at the outset of the motion picture vogue, none can question, nor is there any indication of any change in its policy to meet the new conditions created through the quite general advent in picturedom of stage producers, though many experienced persons believe that we are approaching the time when theatrical methods of booking will replace the present exchange system.

Others believe quite sensibly that the low-priced picture show will always survive. This view is evidently held also by the established producers, all of whom are releasing as many single reels as before the ar-

* Mr. Beecroft joined David Horsley in June, 1914.

rival of the two-hour photoplay. The question as to the influence of the larger productions on the photoplay house of limited seating capacity is, indeed, an important one. Nevertheless, the foundation of motion picture prosperity was the nickel and dime houses, and their vogue is not likely to pass in the near future. At the time of this writing there has been made public what appears to be the first friction between a producing concern and the General Film Company. The American branch of the famous Pathé Frères has indicated a possible ending of its relations with the former company, but the Pathé organization has been rather an auxiliary member of the amalgamated American Manufacturers, and the cause of the trouble is the recent advent of the Hearst-Selig Pictorial News, which the Messrs. Pathé insist is being favored by the General Film Company to the exclusion of the celebrated Pathé Weekly, the first of the animated weeklies to appear, both here and abroad, as stated elsewhere in this volume.

CHAPTER XVI

In 1865 Mr. Charles B. Kleine established himself in the City of New York as a manufacturing optician whose main business was the making of microscopes. Shortly after the Civil War the old-fashioned oil lamp stereopticon became more or less popular, and Mr. Kleine found himself dabbling in stereopticon work as a side issue. It remained a side issue until he thought of adapting the calcium light to the oil lamp stereopticon. By this process Mr. Kleine revolutionized stereopticon work and opened a great field for lectures, which has been popular ever since, and elevated it from a home-talent affair into a genuine profession.

With the advent of moving pictures a wider scope of operation was opened for this concern, and Mr. Kleine was one of the first to work out the various problems in optics as applied to film projection. Projection work was in a very crude and unprofessional form until Mr. Kleine came forth with the combination dissolving stereopticon as applied to the moving picture machine, and from that time on projection has risen to a much higher plane.

Last year, at the age of 75, Mr. Kleine retired, and

PAUL CROMELIN
American Manager London Film Co.

HENRY MESTRUM
Present head of the pioneer house of Charles B. Kleine

"THE HOUSE OF TEMPERLEY"
(*London Film Co.*)

"THE HOUSE OF TEMPERLEY"
(*London Film Co.*)

A Photoplay with the So-called "Punch"

his work is continued by Mr. Henry Mestrum, who has been active with Mr. Kleine for many years, and who is holding up the standard of the oldest projection concern in the United States.

Carl J. Lang, of Olean, N. Y., is one of the rising generation of inventors and mechanics who, since the first problems of the moving picture's mechanical side have been solved, has materially added to the original creation of the many gentlemen claiming the greater credit for the perfection of the mechanism of projection.

The Lang Film Winder and the Lang Film Reels are used in the leading studios, including the Edison, and a large number are also used in the finishing department of the Eastman Kodak Company. In addition no less than 7,500 theatres large and small use both the winder and the reel, while over 2,000 have been sent abroad. It is claimed that the General Film Company and its competitor, the Mutual Company, dispose of more Lang Winders and reels than all other makes combined.

Mr. Lang is an industrious worker, ingratiating in disposition, and his annual visit to the metropolis to attend expositions and conventions has helped greatly to increase his influence in the industry.

One of the best-known film exhibitors and manufacturers in the United States is F. J. Rembusch, of Shelbyville, Indiana. Mr. Rembusch is known everywhere through the fact that he has been instrumental in organizing the exhibitors of Indiana, was National Vice-President, but above all from the fact that he is at the same time the inventor and patentee of the "Mirror Screen," a glass curtain that has greatly advanced moving-picture projection. There is probably no part of

the equipment of moving-picture theatres that is so little understood as the screen, and this is natural from the fact that there are so many equations entering in the matter that only an exhibitor who has given the theory of light deep study fully appreciates its importance.

For over ten years Mr. Rembusch has been experimenting with surfaces of all kinds, and the plate-glass "mirror screen" has now been perfected to such a degree that it has attained the highest efficiency in reflection combined with perfect distribution of light. The "Journal of the American Medical Association," which is recognized as the highest authority, recently in commenting upon the "movies" and the eyes, made the statement that the so-called "Mirror Screen," which consisted of a plate-glass mirror with a frosted surface, is the easiest upon the eyes.

A moving picture is nothing more or less than light. It is better stated, reflected light. Light always propagates in straight lines. When the light from the projection machine strikes the screen it depends entirely upon the minute depressions of the surface as to what angle this light will be reflected.

The first screens that were used were the white wall or sheet. The white wall or sheet has one commendable virtue, and that is it reflects the light by diffused reflection. In other words, it is a dull surface, and a dull surface is the only proper surface to use for a projection screen because on a dull surface alone does the image of the picture become visible. A shiny surface is always very hard upon the eyes and at the same time does not catch the picture light, it simply reflects glare. But the white wall is a poor distributor. It has poor reflective power, and furthermore the minute

depressions in comparison with the wave length of the light beams are such that the light is scattered at a very wide angle, so that instead of reflecting the light toward the viewing space, over 60 per cent. of it is thrown at a wide angle up and down and to the sides, so that this light never reaches the eye of the patron of the theatre and only those light rays returning at an angle reflecting toward the viewing space are visible.

The principal virtue of the "Mirror Screen," however, is in producing a picture that has perfect perspective. The image of the picture is caught in front of a mirror, and the effect is the same as if you are standing in front of a mirror you see yourself reflected just as you are, with perfect roundness and a stereoscopic appearance.

Cinematographic writers have split hairs on all other points of projection, but seem to pass the screen over without even comment. At the same time, the screen is to the public the most important part of the theatre. They know nothing of the film or the machine, but the result of the reflected light upon the screen is very important to them. In fact, the screen is one of the most profound problems in the science of projection. It is to be deplored that exhibitors generally know very little about the finer arts of projection. There is as much to know in the science of moving-picture projection as there is in the science of medicine, and it is possible to improve moving pictures 100 per cent. over the present practice, and it is obvious that 100 per cent. improvement would mean 100 per cent. more interest and greater patronage. The elimination of flicker, and of interfering light; better and clearer photography by the manufacturers of films; the use of direct current entirely and then the installation

of the curtain that will give the highest and greatest benefit from the light that is used without glare and without haze, are some of the evils that are to be overcome.

Exhibitors put hundreds and thousands of dollars on the exterior, and pay little attention to the interior, and especially to the picture projection. Exhibitors only use about 25 per cent. as much light as should be used. The weak light and the dull image projected is the cause of much eye strain, the same as trying to read in a room where there is not sufficient light produces eye strain.

One of the most detrimental sources of eye strain is the use by many exhibitors of shiny-surface screens. The shiny-surfaced screens are made by painting with aluminum or gold bronze, and all the elements of shine in them don't reflect a picture; they simply make a glare. The elements of shine and the elements of roughness reflect different reflection. The highly polished surface reflects regular reflection. A dull surface reflects diffuse reflection. When elements of roughness and elements of shine are both present on a surface, the two kinds of reflection interfere, and as these light rays are driven back to the eye they superimpose. The eye cannot accommodate itself to the shiny element individually or the rough element individually, consequently glare is present.

The "Mirror Screen" is made from the finest quality of plate glass, which is mirrored and must show a photometric reflective power of 98 per cent. It is then a very beautiful mirror. Mr. Rembusch now destroys this mirror as a mirror or looking-glass and makes it into a "Mirror Screen" by prismizing the face to a dull white finish without gloss or shine. The effect is

that the projected light when it strikes this surface is all diffused. The mirror behind the surface returns the light with power and brilliancy to the viewing space, and does not scatter it as with a white wall.

The vast audiences which have crowded the Strand Theatre since its dedication as a photoplay house have been impressed almost as much through the musical side of the entertainments given as from the excellent film productions.

The orchestra at the Strand Theatre has been praised so highly in the press that it is not surprising to see the musical portion of photoplay productions greatly improved all over the country. The organ installed at the Strand is said to be the largest made by the Austin Organ Company, of Hartford, Conn., though Mr. Austin informed the writer that his company is now building even larger instruments.

Ever since the advent of the two- and three-hour photoplay, which also inaugurated an era of building palatial playhouses for their exhibition, there has come an increased demand for these so-called organ-orchestras and the one at the Strand has attracted so much attention that the writer ventured to ask Mr. Austin whether he believed that the mechanical orchestra—though operated at the console by a competent musician—was destined to eventually replace the large orchestral bodies in our play-houses of various grades.

"The organ from a theatrical standpoint," said Mr. Austin, "has not appealed to us very strongly up to very recently because of the tendency on the part of the managers to purchase only the cheaper instruments and there were other features of this phase of our business that caused hesitation to embark heavily in that field.

"But we are convinced that the organ can be made a vital part of the equipment of the modern photoplay-house and by special arrangements of its tonal scheme and voicing can be rendered truly imitative of orchestral qualities and at the same time have sufficient inherent dignity which is invariably lacking in the usual theatre orchestra.

"The best results in my opinion," continued Mr. Austin, "can be obtained in the combination of the pipe organ and a limited orchestra, in fact, I think that not only in the moving picture theatres but in all playhouses the best effects will be achieved by such a combination of the larger organ and a few solo pieces in the orchestra."

The influence of the organ orchestra in the theatre of science has tended to greatly augment the musical side of photoplay presentation and it is, indeed, a befitting as well as a truly artistic adjunct of the modern motion picture theatre, illustrating as it does the gradual resort to scientific means of expression. Hence, it is not surprising in this era of newly erected palatial photoplay houses that as high as $50,000 is being expended for what is known as the Wurlitzer Unit Orchestra.

The Wurlitzer Company is an institution founded by Rudolph Wurlitzer, who passed away in January, 1914, with principal offices in Cincinnati, Ohio, and warerooms in all the principal cities from coast to coast. Its principal factory is at North Tonawanda, N. Y., and it is here that different grades of the Unit Orchestra are built as fast as they can be produced on orders constantly increasing in volume and in the amount expended for the instruments. Mr. Howard Wurlitzer is now the active head of the company, and

LLOYD LONERGAN
Producer, Director and Author of Photoplays (Thanhouser)

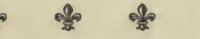
THOMAS RICKETTS
Director, Author and Star. (American Film Co.)

THE WURLITZER UNIT ORCHESTRA
Vitagraph Theatre

Digitized by the Internet Archive
in 2010 with funding from
University of Toronto

he flits about between the main offices, the factories and the different big city branches in the effort to extend the company's operations.

To the writer Mr. Wurlitzer expressed his belief that while the $30,000 Unit Orchestra is destined to increase its vogue materially, the smaller instruments will also be in favor and as low as $800 is paid for some of the instruments. In fact, it is only a truth to state that the instrument used at the Vitagraph Theatre in New York at the inauguration on February 7—because a $35,000 Unit Orchestra was not yet completed—was one of the cheapest that the company makes; yet this was a revelation to that high-grade, first-night audience, and it was Alan Dale himself who devoted an entire column in the "New York American" to the première—most of the space representing a critic's eulogy of the musical program—in fact, the popular critic urged that there need be no hurry to finish the $35,000 instrument in view of the success achieved with the makeshift.



The quality of the lens has so much to do with the quality of the motion picture that the statement "it's all in the lens," well known as an advertising shibboleth, has much significance. About four years ago a chance remark led the Gundlach-Manhattan Optical Company of Rochester, N. Y., to look into the quality of projection lenses then on the market. The result was startling to makers of fine lenses for photographic and other purposes, and not only was it found that the poorest and cheapest lenses were in general use, but as a fact, good lenses were not obtainable, so they were not missed. There was obviously a good field for lenses

capable of giving a manifestly better picture, and when Gundlach Projection Lenses were first advertised, "better pictures" was the phrase which attracted attention. Gundlach Lenses, from an optical standpoint, improved the picture in definition and illumination, quickly giving them a good reputation and constantly increasing sale, but of equal interest to the exhibitor, dealer and machine manufacturer.

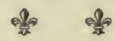
They were graded so closely in focal lengths and measured so accurately for the equivalent focus that lenses can be obtained with certainty of making the picture exactly the desired size, no matter what distance it is projected.

Special lenses are made for producing a brilliant picture long distances, say up to 200 feet. By a simple calculation, taking into consideration the size of the opening in the aperture plate, size of the picture wanted and distance from machine to the screen, the equivalent focus of the lens can be determined so nicely it is possible to fit the picture to the screen almost to a fraction of an inch.

To the Gundlach-Manhattan Optical Company is due the credit for introducing projection lenses of perfect optical quality and maximum illuminating power, of reducing to a scientific method the filling of orders with lenses of the required focal length to suit the operating condition, to the removal of the limitation upon the distance of projection, permitting an increase in the seating capacity of theatres. They have also been successful in obtaining a standardized aperture plate which has been adopted by the leading machine manufacturers.

Gundlach Projection Lenses are now installed in

thousands of theatres in the United States and Canada, and they are generally recognized as being an essential part of the equipment of a first-class theatre.



Owners and managers of moving picture theatres have their share of tribulation, and the obtaining of suitable electric current at reasonable prices is not the least of their troubles.

Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor.

Direct current with good regulation, at the proper voltage, and at a reasonable price, is ideal, but almost never obtainable.

In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, resulting in a variation of from 5 to 15 per cent. in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service.

So much for regulation. As to proper voltage, a moving picture lamp requires only 40 to 50 volts at the arc. Allowing for resistance, an input of 60 volts is ample, but the current supplied by lighting companies is never under 110, and from that up to 220 volts, so that from one-half to three-quarters of the current paid for is wasted in the rheostat.

As to price, this is a serious question. One of the principal items of expense of a picture theatre is the electric current. The attitude of lighting companies in most towns, both small and large, towards the mov-

ing picture theatre is most aggravating. They figure, with much shrewdness, that the theatre must have electric light, and usually push prices up to the last notch.

It is not unusual to find a theatre using 1,000 to 1,500 K. W. monthly, charged at the rate of 12 to 15 cents a K. W., while an auto garage, saloon, or butcher shop a few doors away is paying from 3 to 5 cents per K. W. on a consumption of one-tenth as much.

In very many of the smaller towns, a serious loss to the show owner lies in the inability to get current in the day time, which cuts into his possible revenue to the extent of 20 to 40 per cent.

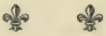
Revolting against these conditions, many owners have within the past year or so put in their own electric light plant, thus cutting the cost of current materially; but, as most of these plants consist of the ordinary type of gas engine, the regulation is not improved, because the standard type of gas or gasoline engine is not suitable for this work, and will not regulate closely. Besides, these are usually put out with dynamos of 110 to 125 volts, so that half of the current is wasted in the arc lamp.

Again, these equipments, consisting of a gasoline engine belted to a dynamo, require a great deal of floor space, which is not always convenient or obtainable.

Further, if the show be a traveling one, the standard engine of even medium capacity weighs, with dynamo and equipment, from 2,500 to 6,000 pounds, involving much extra labor in handling on cars, or expensive wagon and team equipment.

In the Brush Electric Lighting Set, all the difficulties referred to in the foregoing are overcome. The 100-page catalogue issued by the Chas. A. Strelinger Co.,

Bates Street, Detroit, Michigan, is undoubtedly the most complete work on small isolated electric lighting plants ever printed, and gives a mass of information of great value to users of electric light and power.



Very little could be said in addition to what has been mentioned in my previous volume on the subject of theatre seating, but inasmuch as I merely dwelled upon the material and general construction of various chairs, I would like to call your attention to the arrangement being one of the most, if not the most essential feature of seating a theatre. This matter is very seldom handled thoroughly by the architect.

The largest manufacturers of opera chairs, the American Seating Company, have a consulting body whose service is gratis to those interested in theatre seating. They are thoroughly equipped with all information pertaining to the arrangement of theatre seating; that is, setting in proper arches for the centralizing of sound waves, elimination of eye strain and the proper grading of chairs. These terms might seem technical to the average person interested in the theatrical world, but, as already mentioned, this is an entirely technical side of the business to which very few producers, managers and owners have given consideration beyond the fact of the material entering into the manufacture of the chairs.

With the advent of the motion picture industry, which created a demand for a more moderate-priced theatre, and consequently cheaper equipment, many chairs of the cheapest and most flimsy construction were placed on the market. The result was that a large number of the chairs failed in use within a short

time after installation, with the attendant loss and inconvenience to the theatre owner. The trend recently has been towards better seating in all classes of motion picture theatres, from the small three-hundred-seat house to the large metropolitan houses seating upwards of two thousand persons. In fact, some of the very large operators, such as William Fox and Marcus Loew, of New York, have seated their houses with chairs of the full upholstered type equal in all respects to the chairs in use in the first-class metropolitan theatres. A chair of a more moderate price which is proving quite popular with the medium and smaller motion picture houses is what is technically termed semi-upholstered. By this is meant that the back is upholstered, while the seat is of built-up wood, or vice versa.

There are many so-called steel opera chairs to-day, mostly made of common "T" steel, which the average architect and contractor will emphatically state is no material for opera chair furniture. The standards of the American Steel Sanitary Opera Chairs are made of triangular steel tubing formed in specially designed machines and electrically welded throughout, erected and installed in such manner that all possible chance of dust-collecting crevices is eliminated. This feature was brought out in these chairs, as it is entirely impossible to have a large corps of cleaners to take care of the chairs, as in our larger theatres.

The substantial construction of these chairs, they being so united by the electric welding as to have the strength of a continuous piece of metal, coupled with the added advantage of being the only steel chairs on the market equipped with a mechanically perfect and indestructible seat hinge, should create a large demand for them.

CHAPTER XVII

The city in this country to most completely change its theatrical aspect, as a result of the moving picture encroachment, is surely the Western metropolis. As recently as eight years ago Chicago was yet the Mecca for the barnstormer and its influence in shaping the destiny of the theatre was not a tithe of what it is to-day. Even the pioneer work of Chicago's important vaudeville magnates, the first to establish discipline in bookings for the artist, was entirely dependent on New York interests for a source of supply.

But when the motion picture craze created what is called the neighborhood theatre the theatrical map of the Windy City began to alter itself, and Chicago is to-day a film centre second to none in the world, a condition mostly due to the enterprise of one of those triumvirates with which the film industry now abounds.

The firm of Jones, Linick and Schaefer, aided and abetted by Frank Queen Doyle, began to operate about the same time that Marcus Loew and William Fox started to make theatrical history in New York, and its development has been characterized with the same expansion which has caused half of New York's

first-grade playhouses to become converted into veritable gold mines. Besides owning outright a dozen or more palatial and modernly constructed theatres, this trio of showmen control as many more in the vicinity of Chicago and also have recently added McVicker's, The Colonial, The Studebaker and La Salle Theatres, at the same time vastly improving the theatrical situation, in that Chicago during the season of 1913-14 recorded the most prosperous amusement season in fifteen years.

Klaw and Erlanger and the Messrs. Shubert have Jones, Linick and Schaefer to thank for the solution of their difficult problems in Chicago, but the effect of the big triumvirate's operations on the one-time vaudeville monopoly possessed by Kohl Middleton and Castle has not been so favorable. The so-called "big-time" houses, such as the Majestic and the Palace, no longer attract the overwhelming patronage of other days. The programs at McVicker's and the Colonial are not perceptibly of less merit than in the Kohl houses, where the scale of prices is about three times as high.

In Chicago there are no less than thirty theatres, seating in excess of 1,000 persons, where no seat costs more than 25 cents, not one of which was in existence as recently as five years ago. In some of these houses one may not pay more than 10 cents for the best seat, and it was in one of these that the writer saw in one program such high-salaried performers as: The Four Mortons and Victor Moore. Practically all of these theatres are now devoted to feature films exclusively.

The growth of the popular-priced movement in Chicago was primarily due to the industry of a group of vaudeville agents, who ventured to establish booking bureaus in that city at a time when the existing bu-

AARON J. JONES

ADOLPH LINICK

PETER J. SCHAEFER

Another Triumvirate of 20th Century Showmen who changed the Theatrical Map of Chicago, sweeping aside those who could not grasp the significance of scientific entertainment

reaus scarcely paid expenses. Frank Queen Doyle, a descendant of the founder of the "New York Clipper," began by placing an act or two in the picture houses, and in short order became a tremendous factor. To-day Mr. Doyle conducts a business yielding a profit of not less than $25,000 annually.

J. C. Matthews is another knight of the merry "Commish," who has prospered through the growth of Chicago's low-priced theatre movement. Matthews was sent to Chicago by William Morris, at the time the latter was fighting the so-called vaudeville trust, but Matthews saw the tremendous possibilities of the "neighborhood theatres" and he has remained in Chicago to become a central figure in Western amusements.

Walter Keefe, like his colleagues referred to in the foregoing paragraphs, is a product of the moving picture craze in Chicago. Starting in a small way to book extra attractions in the theatres, which outgrew the nickel and dime policies, and with the advent of the Talbot Hippodromes, with vast seating capacity, Mr. Keefe's activities increased to such dimensions that to-day his earnings are very much in the five-figure class.

The New York vaudeville booking agents have looked longingly on the development of the feature film business and the belief is now quite general that the next year will witness an effort on the part of the bookers to extend their operations into the newer field. These booking agents hold that the need for "stars" and "headliners," whether represented by famous plays or famous players, will create a demand for their services.

"Pat" Casey has had his hand in the film game prac-

tically since he became "the wonder boy" of the theatrical rialto. It was Casey who manipulated the deal by which Klaw and Erlanger and their allies affiliated with the American Biograph Company, thus releasing at least a hundred old-time plays for the screen, and the Pat Casey Agency is now as much a motion picture bureau as a vaudeville agency, if not more so.

H. B. Marinelli claims that if he has lost anything at all through his friction with the vaudeville powers in control of the U. B. O., he has more than made the loss good by his new outlet created through the international demand for foreign films and the statement is borne out by a knowledge of almost unbelievable transactions in this line in recent months, while scarcely a day goes by that some one of the better known booking agents is not credited with having contracted for American feature films abroad.

The success of the Lasky Film Company, at the head of which is the well-known vaudeville producing agent of that name, has already been effective in inducing other vaudeville producing firms to capitulate. Edward S. Kellar has interests in photoplayhouses, and is reported as about to produce feature films.

The U. B. O. (known as the vaudeville syndicate) is vastly extending its film activities, maintaining in the Putnam Building an entire floor with a well-organized staff of experts under the personal supervision of John J. Murdock, a man who has had no little part in the motion-picture evolution.

The dissolution of the firm of Weber & Evans interested many persons familiar with the earlier careers of its individual members. Frank Evans, though best known as one of the larger booking agents, is an old-time actor whose career in vaudeville was replete

FRANK Q. DOYLE
General Manager for Jones, Linick & Schaefer, Chicago

J. C. MATTHEWS
Chicago

LESTER MAYNE
New York Manager W. E. Greene Feature Film Co.

H. B. MARINELLI
International booking agent who has entered the feature film field

A Group of Vaudeville Agents Who Are Closely Associated with Moving Pictures

with achievement; for a long period being the artistic associate of Joseph Coyne. It was the same Frank Evans who was active in the West and later in the East, when the Independents struggled for a place in filmdom in 1906 to 1910. Evans was associated with John Murdock, and it was through the latter's influence he became a vaudeville agent. It would not surprise anyone to see Evans come forth as a vital factor in the U. B. O.'s film operations in the near future.

M. S. Bentham, perhaps the most successful man in the vaudeville booking field, and surely the one to produce the best attractions, told the writer that he had found during the past year a source of income so large through unexpected business with the film producers that he proposed to establish a film department of large scope where he would encourage his clients—who represent the cream of stellar vaudevillians—to produce photoplays and also to reproduce vaudeville acts on the screen that have had their day but are at least as likely to attract the public as the present stage play movement. Bentham knows, too, what the outcome was from the filming of the several dancing acts, such as the Castles, Joan Sawyer, and others less known. The Castles made a fortune on their films alone.

Joseph Hart has not up to this writing produced for the screen, which is surprising in view of his enthusiasm as expressed at recent premières of important photoplays. Hart is afflicted with partial deafness to an extent that he no longer can enjoy a spoken play without the aid of an Acousticon. I expect to see Joseph Hart as one of the most prolific film producers of to-morrow. In the entire theatre zone of the Metrop-

olis one may not find a better qualified man to organize and direct for the screen.

The persistency with which the various inventors of singing and talking pictures are developing improvements during the present year has caused many heretofore skeptically inclined persons to alter their views as to the future possibilities of the efforts to create a perfect synchronism between the film and vocal records.

Dr. Kitsee has proved with the Harry Lauder "vocal films" that he has at least evolved a production that is good enough to induce vaudeville managers all over the country to pay $1,000 a week for the privilege of exhibition, and the outlook for the immediate future is excellent for the reproduction of distinctly musical numbers without large demands for stage action.

Wholly apart from the Edison preparations, by which grand opera is likely to be available to all of the people instead of a luxury for the very few, there is nothing to prevent the popular vaudeville stars from emulating the Morris-Lauder success.

One may name offhand a dozen celebrities of the "two-a-day" form of entertainment who would add not only immeasurably to their income from the already existing status of the various brands of talking and singing pictures, but their fame would extend into the remotest districts, thus greatly enlarging their value to the managerial faction, though as always is the case when an effort is evidenced to cater to the masses the men most likely to benefit ultimately may enforce an embargo on the stage talent, threatening to bar the performers from their stages.

What Dr. Kitsee, Mr. Mahan and Mr. Webb have accomplished so far, however, plainly indicates that

while Mr. Edison may confine his efforts to reproducing grand opera quite as effectively as presented in our majestic opera houses, the improvement in the synchronism of the talking pictures will go on, until perhaps the greatest problem in the history of public entertaining will have been wholly solved.

The managerial interest in the latest developments along these lines is best illustrated from the manner in which contracts are being issued by showmen all over the country for the Lauder offering, while Mr. Mahan is releasing his "Imperial Singing pictures"—a wholly novel entertainment—with much the same general demand from exhibitors as for photoplays.

For the moment the trend of these newer brands of talking and singing pictures is toward evolving a vaudeville program, and if the Webb electrical pictures, as shown at the Fulton Theatre, survive, as seems almost certain, the general belief about Long Acre Square is that vaudeville is due to witness a decreased demand for performers in the flesh, with many of the smaller theatres and the majority of the cities of moderate size presenting entertainments involving no problems as to whether "the spectre will perambulate with regularity." The only salary to be paid will be to the company providing the scientific entertainment.

Augusta Glose has been wanted for at least two of these brands of singing pictures, and it is with such musical monologues as she has been so successful with that the present-day talking picture inventions can best cope.

The Edison Kinetophone director sent for John T. Kelly, with a view to specializing with the countless

Irish farces which the comedian was wont to conjure with in the days of the variety show, which also indicates that while Mr. Edison is lying awake nights to hasten the day when Caruso, Amato, and Farrar will be heard and seen alike for a dime, the Kinetophone will be confined to vaudeville offerings—in fact, this same Kinetophone is yet a dividend payer, with improvements constantly progressing.

As the writer sees the talking picture situation, the outlook for its survival as a tremendous factor in public entertaining is better than it has ever been—but it should never be regarded as a competitor of the moving pictures. The latter are now evolving into their vital stage of development with 1914 recording a far higher plane for their productivity than all the years that have passed combined, whereas the effort to accomplish a perfect synchronization is yet in the primitive stage; but the Wizard of Menlo Park never uttered a greater truism than when he predicted that the final achievement in reproducing the $5.00-a-seat grand opera for a dime will be the greatest boon to mankind the world has ever known.

Viewing the subject as an entity, the writers in the trade press who so recently expressed their opinions as to the comparative fiasco of the talking pictures must confess that the latter are far from "a dead issue." Just as soon as world-famous stars are secured, the talking-picture problem will begin to solve itself.

Mark M. Dintenfass was a conspicious figure in that group of independent producers of photoplays who began in 1908 to greatly enlarge the nation's film output for entertainment purposes. Mr. Dintenfass, however, started two years before the independent move-

ment began by opening a small photoplay house called "Fairyland," a name which reflected the possession of showmanship at the outset. In 1907 he became interested in "The Cameraphone," which was the first concrete effort to synchronize the motion picture and the phonograph. I recall a production of Planquette's "Chimes of Normandy" by the cameraphone that compared quite favorably with more recent efforts to evolve perfect talking pictures.

But it would seem that the talking picture problem has not even to this day been solved. There have been at least a score of different brands of talking pictures, but of the earlier output, aside from the cameraphone (now extinct), but two have endured with the public (the Edison and the Gaumont brands); the latter has had considerable vogue abroad and has seemed to find a larger public response than the American brands. Yet it is fair to state that in theatrical history nothing to compare with the Edison talking pictures as a theatrical attraction during its first two weeks in the vaudeville theatres has ever been known. That the public was attracted by the name of Edison alone is hardly true. Close observers during these two first weeks of the Kinetophone were impressed with the idea that, given proper subjects and an effort to confine these to monologues, duos, trios and petite comedies and operettas without large "ensembles," the success would have been prolonged.

As it is, the Kinetophone is yet a live proposition, with as many "companies" on tour now as at the outset, while improvement in the mechanism and in the subject matter is still going on. Mr. Edison is at work now on some vital problem dealing with the synchronism effect and has promised that the day is near when

the world's greatest singers will be heard in grand opera scenes, with voice and action concretely reproduced, and this, too, he promises will be available at extremely low prices of admission.

The future of the so-called talking picture, in the opinion of the writer, will depend greatly on the utilization of celebrities, whose artistry has entailed high admission prices for the public to enjoy. How long we will have to wait for a synchronized production of "Pagliacci," with Caruso and Amato in the cast, one may not forecast; yet such productions are possible to-day, seeing that both the motion picture and the phonograph separately have forced famous stars to capitulate, and Caruso has stated that he will welcome the day when real "musical films" are evolved.

Some one has said, I believe it was Mr. Hoff, of the "Moving Picture World," that we would know when the talking pictures were perfect only when a new generation of Rockefellers and Carnegies was revealed. The point is well taken, for it is certain that upon the final outcome of the effort to present plays and operas in their entirety, with the players and singers utilized only for the original films and records, will depend the greatest amusement attraction the world has ever known.

As an illustration of the benefit to mankind the producer of talking pictures can be, I venture to state that an effort to present film and vocal records of the Adelina Patti of to-day would attract the public all over the world as has no other production of modern times.

Patti is 73 years young, and she can sing "Home, Sweet Home," and "The Last Rose of Summer," as only Patti has sung the ballads for more than half a century, yet as there are no vocal records of the Patti

of her prime, who shall say that the preservation of what yet remains of her voice and artistry will not be appreciated by the generations to come, and our children and grandchildren of to-day who are wont to hear their elders say, "But you ought to have heard Patti."

I have singled out the famous diva merely in an illustrative sense in the hope that Mr. Edison or Mr. Mahan will act on the suggestion. Evidently the latter has in mind productivity of this nature, and from what I have seen and heard of the Imperial singing pictures, these are likely to become a far greater factor in the field of public entertainment than any effort of the kind up to this time. Not all of us have forgotten the craze that followed the advent of "the animated song sheet" which was one of the immediate forerunners of the motion picture and the phonograph, and Mr. Mahan has indicated thus early in his operations that he has the intention to utilize the two greatest inventions for public entertainment in a way that will gladden the hearts of the exhibitors—why not call them managers now?—who lay awake nights in an effort to improve the musical side of their programs.

When Madame Patti made her "last farewell" tour of this country, under the direction of the writer, she was then 63. This was ten years ago, yet despite that she was hoarse at the opening concert she sang rather than forfeit the $5,000 she was paid for singing two arias and two ballads. The average gross receipts of this tour was in excess of $6,500 per concert, and the Patti of to-day, even at 73, is still not only a name to conjure with, but at her last appearance at Albert Hall, London, England, less than a year ago, the diva drew an audience of 10,000 persons. It was at this

time that Jean De Reszke pronounced her voice unimpaired and her execution faultless.

In view of such a proclamation from perhaps the greatest authority on the subject, who can doubt that any effort to make possible the perpetuation of her unexampled artistry will add vastly to the glories of this wonderful scientific era.

And Patti herself would be receptive to such a plan. At her castle in Wales, "Craig-y-Nos," where the writer spent a never-to-be-forgotten week in 1904, the diva has a collection of phonographs, with records of all the great singers; also a projection machine and even a bijou playhouse, where the peasants about her estate are entertained. Of course, Patti is always Patti when it comes to financial negotiations, but that problem presents no obstacle in these days.

Aside from Patti, there are other great public idols over whom the nations have raved, but who are now in the evening of life and retirement. Lilli Lehman, for instance. As a proof that in its present status talking and singing pictures should be confined to celebrities over whom the public raves, the success of Harry Lauder's "talking pictures" speak eloquently. Once more that great showman, William Morris, has shown his calibre. It is just such an attraction as Lauder who comes hither for limited engagements, always going to the same cities that will draw the public in large and small cities.

Simultaneously with the advent of the Harry Lauder talking pictures in New York came Webb's electrical pictures, first exhibited at the Fulton Theatre, in New York, on May 4th, 1914, though for more than a year previous to this the trade press had recognized the importance of the new invention and the metropolitan

première followed many experimental exhibits. The initial program of the Webb electrical pictures was indicative of much preparatory activity in that practically the entire range of stage productivity was embraced. Grand opera was represented by Gounod's "Faust" sung and acted by artists of no mean quality.

DeWolf Hopper's famous "Casey at the Bat" was quite as lifelike and surely as distinct as the original in the flesh has accustomed us to. I hold that the greater the artist utilized for talking and singing pictures, the greater the illusion achieved. This is so true that I am inclined to believe a virgin field still exists and the progress and development will go on until one day the complete problem will be solved.

There are those who believe plays may be presented in this decade in their entirety, with the players utilized solely in the rehearsals. Petite comedies with small casts may now be concretely presented and fairly enjoyed as well, but as for elaborate plays indiscriminately selected, the obstacles yet pervading are too overwhelming. Rather do I believe that Mr. Edison's view is the correct one, namely, that grand opera with the world's greatest singers will be enjoyed by that tremendous majority of mankind which, up to now, has been prohibited from paying the high prices of admission.

But the ingenious plans of Mr. Mahan, with the Imperial singing pictures, should he develop their full possibilities and perhaps create a new craze—for let us not forget that illustrated songs once had a sensational vogue—the much-needed improvement on the musical side of the picture plays will have come; also presenting just the diversion so many now find lacking.

Up to now the musician has seemed to be wholly immune from the great gift which science has bestowed upon mankind, but the next two years may alter this condition materially.

Already the popular song composer has his ear to the ground, and one at least is preparing for the future as is his wont along lines that will find many emulators in due course. Charles K. Harris, who wrote "After the Ball," a generation ago and who averages about three "hits" a year, is preparing a play and a photoplay around the theme of his first success. Mr. Harris is also planning to visualize all of his most compelling ballads.

If Harris should enter the musical film field on a large scale, as now seems likely, his procedure will be watched by his confrères of "tin-pan alley" with intense interest. The time is ripe now for some musical craze. Nothing has developed since the vogue of "illustrated songs" and the "animated song sheet," though both were the forerunners of the present "movie" craze. The cabarets are seeking musical talent now in preference to that of vaudeville, and if Harris can evolve some method of producing song films that will represent the modern spirit of doing things, the craze that would follow would be even greater than that which followed the advent of modern dances.

Somewhere, too, in this big town Alfred L. Simpson must be figuring on the song film problem. Simpson will be recalled as the artistic member of the once-famous kings of illustrated songs—Maxwell and Simpson—that is to say, he was the electrical genius and Maxwell sang as only he could render songs requiring "tears in the voice."

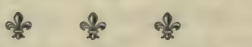
When illustrated songs exhausted their vogue to a

MR. J. W. MAHAN
Who introduced the Imperial Singing Pictures

THE FIRST RELEASE OF IMPERIAL SINGING PICTURES

UNIV. OF CALIFORNIA

great extent, Simpson turned to inventing. His "Solar screen" is in use in the best film houses all over the country. I recall now that Simpson predicted a decade ago that moving pictures would one day create the greatest song-picture craze the world has ever known. Is that day at hand? Stranger things can happen.



H. B. Marinelli, the world's greatest individual booking agent, made his first appearance on the stage as an artiste when he was only twelve years old, and for eighteen years he continued as a performer, creating an entirely new style in this line that was afterwards adopted by the whole world. For two years he traveled in the States on his own account, after which he rested for four years in his country home at Courbevoie, near Paris. The following fifteen years he was active as a manager, creating new productions, and formed the World's International Agency, which is an absolutely unique organization, having branch offices in New York, Berlin and London, with the main office in Paris. This organization expends about $100,000 a year in salaries, maintenance of offices, cables, telegrams, rent, etc.

The salaries paid to artistes booked through the World's International Agency during the year 1912 amounted to $2,825,865. During the period of fifteen years the salaries paid to artistes booked through this organization amounted to over $20,000,000.

Mr. Marinelli was the exclusive adviser in regard to international attractions for Isola Frères during their management of the Folies Bergère and the Olympia in Paris.

Mr. Marinelli managed the Olympia, Paris, with Mr.

De Cottens for three years, during which period he devoted all his time to the International Agency, and during Mr. Marinelli's management the style of the shows was entirely a new creation, and an absolutely new atmosphere in the vaudeville world was formed, with the result that the receipts that were, previous to Mr. Marinelli's management only $220,000, immediately rose to $400,000. These enormous receipts were easily maintained during the management of Messrs. Marinelli and DeCottens, and after that Mr. Marinelli was the artistic adviser for three years to the Alhambra, Paris, with the same result as in the case of the Olympia, Paris.

The International Agency founded by Mr. Marinelli has been responsible for the transportation of the great European stars to America, and vice versa.

All offices are in daily cable communication with each other and also in perpetual communication with all artistes of importance by cable, phone and wireless, and are thus fully conversant and up-to-date with all matters theatrical. In 1914 Mr. Marinelli added a Feature film department to all of his offices, vastly increasing the annual revenue as a result.

When the telephone first began to solve many of mankind's problems of business procedure, I recall that it was in the then-primitive amusement field that its usefulness seemed most apparent, yet it is also true that theatrical business men were decidedly reluctant to embrace this source of instantaneous communication. Even the larger booking institutions did not resort to its use in the first years and as late as 1894 when, owing to the advent of B. F. Keith in the vaude-

ville field, the number of booking agencies vastly increased, many of these still confined their method of communication with the performer and the manager to the old-fashioned correspondence, using the telegraph system when expedition was a necessity.

The writer being somewhat hard of hearing and assuming that the advent of science as an aid to man was beyond his reach, transacted all of his business (which in the period from 1893 to 1898 was the largest and most important of the vaudeville-booking bureaus) without installing telephone service, and as it was my wont to have my office in my own home far from the business centre, the spectacle of many of the men now millionaires who control vaudeville's output presenting themselves at my apartments to procure attractions for their programs was daily on view. One day seated in my office (three flights up, and no elevator) were S. K. Hodgdon (fancy this Keith executive going daily to an agent's home at this period), M. C. Anderson, Hurtig and Seamon, Henry Behman (who came from Brooklyn to West 53rd Street to see me twice daily), William Morris (then an office boy for George Liman), Nick Norton, and many others; while outside in the hall standing and awaiting an exodus from inside, were a half dozen men who today sit in sumptuously appointed sanctums in the United Booking Offices, while no less than one hundred sub-agents with offices in the same building rarely come personallly in contact with them, an extensive telephone service being the sole method of communication. Such is progress.

In all those years (1893-1898) I had not once held a receiver to my ear. I heard many mutterings of complaints from managers and artists alike, but some-

how I managed to operate on a truly vast scale without serious inconvenience—at least, so it appeared to me; but as I now look back into those years, I can only conjecture as to what measure of prosperity would have been meted out to me had I recognized the value of the great scientific invention that was lying dormant within my reach at every turn.

But one day in the year 1898 something happened that greatly changed my future mode of business procedure. I had booked Pauline Hall (then the most-compelling headline attraction in vaudeville) to appear at Buffalo for a week's engagement at Shea's Theatre. Mr. Shea had advertised the original "Erminie" in truly spectacular fashion, but Miss Hall, who was noted for her reliability, never before having disappointed the public, had telephoned to Mr. Shea at midnight preceding the date of her opening, that because of the serious illness of her infant daughter she could not leave her home in New York.

All efforts to communicate with Miss Hall failed, she having denied herself to all. Hence Mr. Shea was in a state of near insanity about 3:00 A. M., with no headline attraction to replace Miss Hall for the matinee eleven hours later. It seems that all other efforts to reach me by telephone having failed, the Buffalo Manager called up the Metropolitan Opera House at 4:00 A. M., asking for my brother, the late Maurice Grau, who was at home asleep. A private wire between the Opera House and my brother's apartment was utilized with the result that a messenger was dispatched to my home to inform me that I was wanted at "Central" to answer a Buffalo call. Reaching the latter I learned that Mr. Shea was "holding the wire." I told the operator I could not take the message my-

self, but Mr. Shea would not talk to the operator. Said he, "You tell 'Bob' Grau to come to the 'phone. I don't believe he is deaf. He is just bluffing to avoid duty." Reluctantly I took the receiver in hand for the first time in my life, placing it to my ear, and to my complete amazement and joy I heard distinctly every word the now-irate showman uttered. "What in H—— do you mean to leave me without a headliner? If you don't send Pauline Hall on the first train, or some one just as good, I'll never book another act of you as long as I live," and any one can tell you that whatever Mike Shea says he means.

Overcome with the truly sensational novelty of a long-distance talk that seemed to electrically restore my hearing, I talked and listened, until Mr. Shea shouted, "Sixteen dollars; I'll pay it, but it comes off your commission bill in any event."

On the 1 o'clock train I sent another attraction to replace Miss Hall, but so impressed was I with the outcome of this matter that I proceeded to the Hotel Majestic, where the prima donna had her home, and after pleading for more than two hours, I persuaded Miss Hall to go to Buffalo at midnight. Then I rushed to the 'phone booth to tell Mr. Shea the good news. Again I heard distinctly. The sensation was so invigorating and inspiring that I need hardly add that the next morning I ordered the telephone company to install its service, which I have never been without since.

CHAPTER XVIII

It was Gene Gauntier, now a producer of feature photoplays, who influenced the American Biograph Company to engage the world-famous director, D. W. Griffith. Miss Gauntier was leaving the Biograph studio to join the Kalem company, but before her departure she earned the gratitude of Henry N. Marvin because of her plea to give Griffith a directorship. I recall Miss Gauntier in the play "Texas," in which she played the leading rôle in 1907, but she had spent the previous season with the Biograph as its scenario editor.

The work being too confining, Miss Gauntier accepted the position of leading lady with the Kalem Company, also writing the scenarios for the first film organization to leave New York. Also this lady headed the first company of photoplayers to go abroad. Following this European tour of film producing, Miss Gauntier proceeded to the Orient, where, under Sidney Olcott, the Kalem Company began to do the big things for which it is now famous. The culmination of this remarkable entourage came in Palestine, where the production of "From the Manger to the Cross"

GENE GAUNTIER

LOIS WEBER

PHILIPS SMALLEY

Brilliant and Unique Equally as Authors, Directors and Stars in Their Own Productions

was conceived by Miss Gauntier and directed by Mr. Olcott.

In December, 1912, severing her relations with the Kalem Company, the Gene Gauntier Feature Players was formed. Its large studio in West Fifty-fourth street was formerly the Church of St. Ambrose. Here this slip of a girl still in her twenties superintends everything from the dark-room to the business offices. She is the star, author, director, and technician, while with Jack J. Clark she is also an equal owner of the enterprise.

In addition, Gene Gauntier has written ninety-five per cent. of the scenarios of the productions in which she has appeared. Perhaps the best of her portrayals were her Irish colleens and her Virgin Mary, the last of which the writer was not enabled to see until the spring of 1914.

Miss Gauntier was wedded to her leading man, Jack J. Clark, in Jerusalem, Palestine, in 1912.

Henry Otto was born in St. Louis and educated for priesthood at Birmingham, Ala. Otto was obliged to hunt around for a living, and for four years was an expert accountant. Possessed of a fine baritone voice, he attracted the notice of a manager of a traveling opera company, and went on the road, taking the baritone rôles. He was helped in this by having sung in Catholic choirs. The engagement gave him lots of experience, although stranded in Iowa. Later he was in Richard Mansfield's company in "Old Heidelberg," and has been in a number of stock companies in St. Louis, Chicago, Seattle, and other cities. He was with the original Edwin Stevens "Devil" Company, in which he played in New York and on the road, and he went over the Orpheum circuit with Minnie Seligman in "The

Drums of Doom." There came a desire to settle down and live at home with his mother, and he went into pictures and was under Thomas Ricketts, of the Nestor Company for one year, playing leads. He next joined the Selig Polyscope Company in California, and played a variety of parts with that company for two years, and he also directed his first picture there. He is now a member of the American Film Company, at Santa Barbara, Cal. He writes most of his productions. "A Will o' the Wisp," written and produced by Otto during the flood disaster at Long Beach in 1914, as a four-reel feature for the Balboa Company, created a sensation at the recent exposition in New York.

Carlyle Blackwell is probably the youngest motion picture male star in the moving picture field, for he is still in his twenties and has managed to crowd a wealth of experience into a few years. His birthplace is Syracuse, N. Y., and he got the "stage bug" while studying at Cornell, making his entry into a dramatic career at Elitch's Gardens, Denver. From Denver, he joined the Keith & Proctor stock company in New York, playing juveniles. Then followed several seasons in and out of New York in the "Gay White Way," "Brown of Harvard," and "Right of Way." His work attracted attention and he received a flattering offer from the Vitagraph Company, which led him to adopt the moving pictures as a profession. After some months he joined the Kalem Company, with whom he acted and directed for upwards of three years. Of the photoplays he has acted in he prefers "The Redemption," "The Invaders," "The Honor System," "Intemperance," "Fate's Caprice," and "The Wayward Son."

Blackwell is a favorite with the public and numbers his professional friends by the hundred, for he

is cheerful and good tempered. He is one of the best dressed men on and off the stage, and has to keep a secretary to attend to his mail. He owns a beautiful home, where he is fond of entertaining his friends, and is especially fond of society dramas and light comedies. Fortune has favored him with ability, good looks and energy, and although his popularity is assured, his important career is ahead of him. Carlyle Blackwell has accepted an engagement with the Famous Players' Company, where it is expected he will have a greater opportunity than ever before.

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Thomas Ricketts, dramatic producer with the American Film Company, was born in Kent, England, coming from a long line of actors, musicians, and artists. Of the latter, on his mother's side, were Joshua, Arthur, and John Penniall, celebrated in their day. Of the stage were William Ricketts and family, members of the old Drury Lane and Sadler's Wells theatres, London, and associated with the Siddons, Phelps, et al. Of the musicians there was a longer line. His father, Robert Ricketts, was the leading musician of his day.

Ricketts came to America the latter part of the 70's, and, until seven years ago, he has been actor, stage director, author and producer without intermission for the leading New York managers, i. e., Charles Frohman, Klaw & Erlanger, the Shuberts, the New York Casino, the Garrick, Daly's, etc., making during that time many Broadway productions.

Seven years ago he was induced to play the part of Scrooge in "A Christmas Carol" for the Essanay Company in Chicago. This was his first experience in moving pictures.

Success was so pronounced he quit the stage for the silent drama and became the Essanay's chief dramatic producer, in which capacity he remained for several years. Leaving that company he organized the first acting company for the American, and produced their first releases. Leaving that company he assumed the directorship of the Nestor Company with David Horsley, where for a year and a half he produced the feature films of that brand. The consolidation of the Universal changed the existing conditions and, after a few months, he withdrew and rejoined the American.

Mr. Ricketts stands alone in the distinction of having produced the famous one-thousand-feet-no-stop pictures, that is, one entire scene of a thousand feet without a stop or sub-title. Motion picture followers will recall the earlier Essanay releases, "Justified," "Gratitude," "The Adventuress," "A Woman's Wit," and similar productions, produced, written and acted in by Ricketts, in which there was no change of scene for one thousand feet of film.

There are many photoplayers, authors and directors whose contribution to the present status of moving pictures as an entertainment entitle them to far more space in the present volume than can be allotted. To wholly ignore them here, even with the assurance of a second volume, would present an incongruity.

With no less than sixty new stars of the screen recorded in the past six months, half as many more risen from the ranks to stellar position while the work is in the process of making and with the spectacle of the unknown of yesterday on view as the celebrity of to-day, one may comprehend why the American play producer is looking to the English stage for new acting timber. Laura Sawyer, long

SYDNEY AYKES

WILLIAM BERTRAM

GEORGE FIELD

ED. COXEN

TWO POSES BY LOUISE LESTER

JACK RICHARDSON

ADELE LANE (*Selig*)

Six Stars of the American Film Co. and One Selig Star

with the Edison Company, and recently with the Famous Players' organization, though successful on the speaking stage, became famous almost from the day she entered the film studio. Miss Sawyer's portrayals for the screen were usually of that character requiring something more than mere stage experience, and in one production, "The Daughter of the Hills," she gave an interpretation of a difficult rôle with consummate artistry and fine discernment in that Miss Sawyer's effects were accomplished without resort to stagecraft—in fact, here was silent acting and repression combining to simulate "the actuality." This is the one effect that the famous stage players invarably fail to achieve in the film studio.

How many seasoned playgoers have ever heard of Ford Sterling up to very recently? Probably not one per cent. of New York's theatregoers know Sterling by name even to-day, yet here we have a screen star who would not change places with John Drew or Willie Collier, nor would he care to risk an exchange of pay envelopes on salary day with either. Will the wonders of filmdom never cease? As recently as a year ago, Sterling was quietly entrenched in the Keystone organization. His name may have been known to those who read the "trade issues," but surely he was not extensively advertised. Now Ford Sterling heads one of the Universal Company's newer brands of film and is extensively advertised as the funniest man in the moving picture field—a claim that few of us will wish to question. Can any one doubt that conditions are different in the two modes of entertainment when a recently struggling actor becomes a screen celebrity almost over night, and finds his weekly salary increased one thousand per cent and not undeservedly?

Perhaps the writer is unfamiliar with the stage careers of some of the stars of the newer field, yet from 1890 to 1907 his own line of endeavor brought him in contact with practically every recognized thespian in this country. Nevertheless, when visiting the studios and important gatherings of screen folk, a familiar face was rarely on view.

William Garwood and Harry Benham, long with the Thanhouser Company (the former now playing "leads" with the American brand of films), came to the first-named company at a period when a three-figure salary was unknown in the studios. To-day both are featured to an extent which leads one to believe that prolonged service in one organization, so much in evidence in filmdom, is rewarded to a greater degree than on the speaking stage.

James Cruze has been a Thanhouser star for nearly three years. If he ever played for any other film company, I cannot recall it, nor do I recall Mr. Cruze's stage career; yet the instant he began to face the camera important rôles were meted out to him. Not always was this intelligent actor well cast, however. Artistic and picturesque in his Dickens portrayals as he was when it came to "Dr. Jekyll and Mr. Hyde," Mr. Cruze was wholly miscast. This performance merely reflected lack of physique and illusion. Some one has said that any fair actor could score in this dual rôle. Cruze is more than a fair actor, but he failed to present the contrasts so typical of the two characters. So did that great actor, Daniel Bandman, who made people forget where they were as "Shylock," but Bandman's "Jekyll" was forced in its apparent contrast to the ferocious and cruel "Hyde." With Cruze the opposite effect resulted—his "Jekyll" was too goody-goody

to seem real; while the kindly, ingratiating personality of the player was scarcely concealed in his conception of the monster Hyde. Here was evidence, too, that the camera will reveal the incongruity as surely as it will the blemish.

Edgar Jones, of the Lubin Company, like Romaine Fielding and Harry C. Myers, of the same organization, not only plays the "leads" in many of its important releases but he also directs the majority of the productions in which he appears, often contributing the scenarios as well. It is in this triple capacity that prolonged service to one film organization is fittingly rewarded financially.

The productivity of Edgar Jones presents the best reason why lurid melodrama of the kind that was wont to enthrall in popular-priced playhouses up to four years ago no longer has an appeal. It is not a strange condition when one considers the superiority of the film thriller—with each scene staged as if it were a play by itself. Al H. Woods was quick to grasp the significance of things when he "called in" a dozen of his melodrama companies. But Woods proved that he can meet such an issue by his productions of Bayard Veiller's "Within the Law" and Michael Morton's "The Yellow Ticket."

Woods saw that it must be a two-dollar-a-seat melodrama or none to compete with the science thriller released from the film studios. In another year or so the directors of photoplays hope to eclipse the two-dollar-a-seat production such as Mr. Woods has scored with so emphatically, and I will not be surprised to see D. W. Griffith and Thomas Ince produce melodramas within twelve months that will attract the

public, even though prices of admission are as high as in the first-grade playhouses.

That the "two-dollar photoplay" will come from the efforts of the established film manufacturers rather than as a result of the final recognition of the camera man by the barons of Long Acre Square is indicated already through the financial outcome of more than one of the much heralded film undertakings of the latter.

The gentlemen who were so reluctant to recognize the modern trend until confronted with the problem of meeting their financial obligations have not seemingly prospered in the newer field. One of the most pretentious of the newcomers has already abandoned film producing; another whose proclamation presaged a revolutionizing of the moving-picture field has disposed of his film interests after two productions which failed to score, while still another—perhaps the one most was expected from—has discovered that theatrical successes which have had their day in stageland when unaccompanied with the moving-picture "punch," make little appeal in these days of such productivity, as "Judith of Bethulia," "Captain Alvarez," "A Million Bid," "Antony and Cleopatra," "Cabiria," and many other offerings of the established producers of moving pictures.

The day has passed, perhaps never to return, when the name of a stage celebrity alone will attract the public. Charles Frohman is so well aware of this condition that aside from Maude Adams and John Drew, who still attract though by no means as of yore, the largest producer for the stage has fewer stars for the season of 1914-15 than in any year since he began his long and honorable managerial career.

But simultaneously with the decline in the vogue of the celebrities of the stage came the decision of the film producers to exploit the most talented and popular photoplayers, and now the electric signs in front of the nation's playhouses emblazon with such names as Florence Lawrence, Gene Gauntier, Maud Fealy, Barbara Tennant, Alice Joyce, Florence Turner, John Bunny, Maurice Costello, Kathlyn Williams, Bessie Eyton, Marion Leonard, Romaine Fielding, Harry C. Myers, and a score more of equally compelling names, not one of which, however, was wont to conjure in theatredom as recently as two years ago.

Florence Lawrence has the reputation of being the highest salaried screen star of her sex. Miss Lawrence has gone from one film company to another during the past seven years, always increasing in popularity and adding to the amount in her pay envelope. Nor has her persistent progress been impeded through the coming into filmdom of famous stage players.

Like Mary Pickford, Marion Leonard and a few of their colleagues who entered filmdom about the same time Miss Lawrence did, the latter is a greater attraction to-day than ever before, and the multiple-reel productions of the Victor brand, in which she is featured, are of that kind the exhibitors fight for.

Frederick Mace I recall as one of Harry Askin's comedians in the productions of musical comedies that were invariably first presented in the Askin playhouse in Chicago. Mace is just another one of the many comic opera and musical comedy artists who have found a tremendous vogue on the screen.

Long with the American Biograph Company, Mace was one of that incomparable quartet of comedians who gave to that company's output individuality.

When the Keystone Film Company was organized, Mace was not only given greater opportunity, but the embargo on publicity which the Biograph Company maintained vigorously was now lifted, and Mace became a celebrity in name, though his face was already familiar to seventy-five per cent. of mankind.

In the early part of 1914 Mace decided that the time was ripe for his advent as a producer of his own films. Like so many of his successful colleagues, Mace wrote, directed and acted in the majority of the productions released by the Keystone Company; therefore he felt well equipped for the producing end of the industry when he organized the Fred Mace Film Company. In May of this year Mace came to New York from his studio at Los Angeles, Cal., for the purpose of placing the first releases of his own film company on the market; but while in the metropolis the comedian was so importuned by other producers to join their forces that at the time of this writing his future plans are somewhat befogged. In the same month Mace sailed for Europe, where it is likely he will establish outlets for the Mace productivity.

Edward Sedgwick, who is now playing comedy leads with the Lubin Company under the direction of Romaine Fielding, is one of the most interesting characters among the younger comedians now playing for the pictures. He comes from a family of actors and has been on the stage since he was four years old. He says of himself: "I was born in Galveston, Texas, November 7, 1889, and went on the stage when I was four years old, doing a singing specialty in my father's company, known in those days as the "Sedgwick Comedy Company." I played child parts and did vaudeville acts with the company until I was seven years

GASTON BELL
Kinemacolor

EDWIN AUGUST
Edwin August Feature Film Co.

ED. SEDGWICK
Lubin Co.

J. JIQUEL LAUVE
Mutual

EDNA MAISON
Universal

CLEO MADISON
Universal

BESS MEREDYTH
Universal

IRENE HUNT
Reliance Film Co.

Faces That Are Known to at Least Half of Mankind

old, when I was given my first comedy part—that of an Irish immigrant—in a comedy written by my father called 'Just Over.' During this time, however, I was only on the stage during the summer months. Every winter my father took me back to Galveston and sent me to school."

Mr. Sedgwick graduated from St. Mary's University of Galveston, and was then sent to the Peacock Military College at San Antonio, from which he graduated with the rank of first lieutenant. During his sophomore, junior, and senior years, he was recognized as the best tactician in the corps, and won his medal as such. After graduation, he seriously contemplated a military life as his profession, but the lure of the stage proved the stronger, and in the end he joined his family in a troupe known as "The Five Sedgwicks." The troupe consisted of father and mother and two sisters. They played the two-a-day in a comedy sketch, "Jerry the Booby Boy."

Forced to close the act through the father's illness, Sedgwick went into musical comedy and soon had a company of his own, known as "The Cabaret Girls," produced, directed, and managed by himself. In this triple capacity, Mr. Sedgwick was very successful, and it was only after repeated offers from Romaine Fielding that he was induced, at the end of his third successful season, to close his company and become a photoplayer.

Margarita Fischer was born in the Missouri Valley, Iowa, and her family moved west to Salem, Oregon, while she was a baby. When she was eight years old, a manager persuaded her father to let the child take a

part in "The Celebrated Case," which he did unwillingly, but her talent and charm were such that he decided to let Margarita adopt the stage as a profession. After a series of child parts Mr. Fischer formed a company featuring Miss Fischer and assumed the management, and from that day to this she has always been a popular favorite and never idle. The company toured for seven years, Margarita playing the leads and her elder sister, known as Mary Scott, taking the character parts. At the age of fourteen Margarita, who up to that time had been known as Babe Fischer, put her foot down and insisted upon being known as Margarita, as she was taking parts in long trains; in fact, their repertoire covered every conceivable style and variety of play, the finest education a young actress can have. One day she would be Mary Magdalene and the following night romp through Topsy in "Uncle Tom's Cabin." Then her father died and Margarita took the fortunes of her family into her own small hands and secured an engagement to play leads with Walter Sanford in San Francisco. After a period of stock she and Harry Pollard toured the country with a vaudeville sketch entitled "When Hearts Were Trumps." She also took leads with T. Daniel Frawley and played with Grace George at the Grand Opera House, Chicago. Following this she was starred by Joseph M. Patterson in "By Products."

Margarita Fischer then started with Harry Pollard in their association with the motion pictures and accepted an engagement with the Selig Polyscope Company, where they remained for nine months. Then they went to Arizona with the American and left to join the Imp Company, then came west with the Imp, and when the company became an integral part of the

Universal, Miss Fischer played under the Nestor and then the Rex brands. This led to the flattering offer from the American Company and their alliance with the Mutual program under the new brand known as the Beauty series of film.

Louise Glaum, the clever little comedienne who is playing opposite to Universal Ike Carney, was born in Washington, D. C., which probably accounts for her diplomacy, for Louise never quarrels with anyone, she settles everything with a smile. Her parents were German and they brought her to Los Angeles while yet a baby and there she was educated. She went into the dramatic profession because she thought she might as well do that as anything else and not because she was enamored of it. In fact, she played the ingénue part in "Why Girls Leave Home" to emphasize the idea. She made very good and went to Chicago and played there in "The House of a Thousand Candles" and other plays.

Then came a period of stock with the Imperial Stock Company with Augustin MacHugh, who wrote "Officer 666," and in which Louise played the ingenue part in the West. Miss Glaum came to Los Angeles and joined the Auditorium Stock Company and finally went into motion pictures, taking the comedy leads with Al. E. Christie, of the Nestor Company. She was with the Kay Bee for some time and took leads with Carlyle Blackwell in the Kalem Company.

William Garwood was born at Springfield, Mo., and was educated at Drury College in that town, where he took the prizes for dramatic readings, oratory and for several branches of athletics.

He made his start at Elitch's Gardens, in Denver, where he played juveniles in stock. Then came a sea-

son with Virginia Harned in New York, followed by an engagement with Charles Frohman, during which time he acted in "Mizpah" and "Just Out of College." He has also appeared with Kyrle Bellew and with S. Miller Kent in "Raffles," as well as with Dustin Farnum in "Cameo Kirby." Added to this Mr. Garwood had several stock engagements.

His first appearance in pictures was a three-years' engagement with Thanhouser and the Majestic, during which time he lead in some of the best pictures produced by these companies and thereby became a universal favorite.

William Garwood owns many acres in San Fernando Valley and has a prosperous onion farm there. He recently joined the American Company, with which he is being featured.

It does not often happen that a man so well endowed with good looks chooses to obscure them in character make-ups as is Earl Metcalfe's preference; but the delineation of the unusual in human nature appeals strongly to the young Lubin actor, and it is in such rôles that he has won his greatest spurs.

Studious, ambitious, keenly observant, his talents are rapidly maturing at an age when most photoplayers are only feeling their way. People are his never-ending study, and after them come the plays of Ibsen and the stories of Poe and Kipling. Subscriptions for every publication devoted to the photoplay keep him informed on every point before the film world. His interest is unflagging, his study unceasing, his modesty invariable.

Earl Metcalfe's destiny can lead him nowhere but the heights. He can pronounce "Abgergevenny" just as readily as you and the rest of the world can't. That's

WM. HERMAN WEST
(Kalem Co.)

EARL METCALFE
(Lubin Co.)

FRANK MONTGOMERY
(Kalem Co.)

DANIEL MASON
(Edison Co.)

CHARLES G. PERLY
(Kinemacolor)

LINDA A. GRIFFITH
of Kinemacolor Players

MABLE VAN BUREN
(Kinemacolor)

M. J. MacQUARRIE
(Universal)

Noted Photoplayers of Various Organizations

because he was born there. It is somewhere in Wales, and he left it and sailed for the States as soon as he heard of the stars and stripes and Cincinnati. He was educated in the university of that city, studied for West Point, then he changed his mind about wanting to be a soldier and decided upon the stage as a profession. That was twelve years ago and since then he has played in big city stock, was leading man for Stella Hammerstein and juvenile man for Zelda Sears. He is a writer of short stories, but first of all, he is one of the Lubin Company's very best men at their Eastern studio.

Myrtle Stedman was born in Chicago and was educated there. She studied elocution and voice culture and being possessed of a beautiful voice, was trained for the operatic stage. Miss Stedman made her first appearance at the age of twelve, giving a solo dance with the Whitney Opera Company in Chicago. Later the family moved to Black Hawk, Colorado, where Miss Stedman's father became interested in mining and the family still possess a big log house in the mountains there. While in Colorado Miss Stedman used to visit the Canon City Penitentiary in order to sing to the convicts.

Returning to Chicago she again joined the Whitney Opera Company as prima donna and went on the road with them singing in comic opera and musical comedy, and later toured in concerts.

Miss Stedman first joined the Selig Polyscope Company, playing under Otis Turner, and remained with them for four years playing leads. She then joined the Hobart Bosworth, Inc., and has since been taking leads in the Jack London stories. Jack London and

Hobart Bosworth both declared that she was "just the type" for his heroines.

Pauline Bush, who plays for the Universal Company, was born at Lincoln, Nebraska. Her father, uncles, grandfather and brothers are all medical men. Her mother is a talented singer and musician, her aunts all artistic, readers or musicians.

Educated in Virginia and brought up for the operatic stage and concert platform, she preferred the stage. Being delicate, she went to California and took a literary course in elocution, voice culture and Shakespeare.

Miss Bush played in "stock" in California and went to New York to join the "Kitty Grey" Company, featuring G. P. Huntley and Julia Sanderson; understudied and later played "Lady Binfield" in that play. Returned to California and joined the Liberty Theatre stock company at Oakland.

Miss Bush started her motion picture career with the American Film Company and took leads under Allan Dwan's direction for two years when she went with Dwan and J. Warren Kerrigan to the Universal, where she has now been for over a year.

Miss Bush is a great student of the photoplay and very much in earnest, believes in the power of expression and especially likes psychological plays, although is equally good in light comedy. She has written many scenarios and contributed to a number of magazines, is a splendid musician, an artistic dresser, and, being young, beautiful and very ambitious, has a brilliant future.

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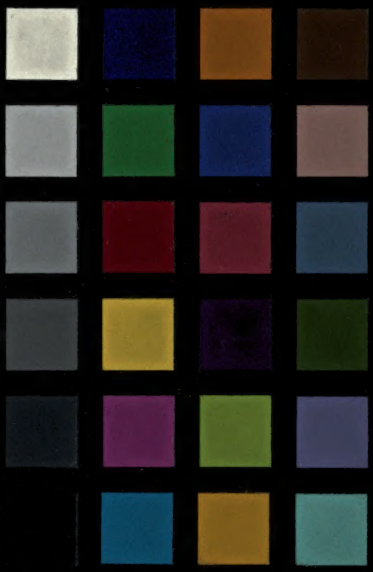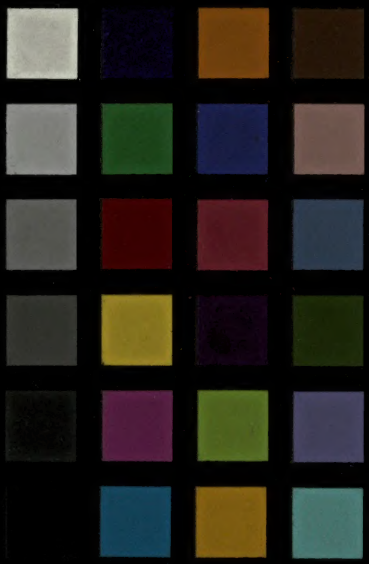
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